VOGUE



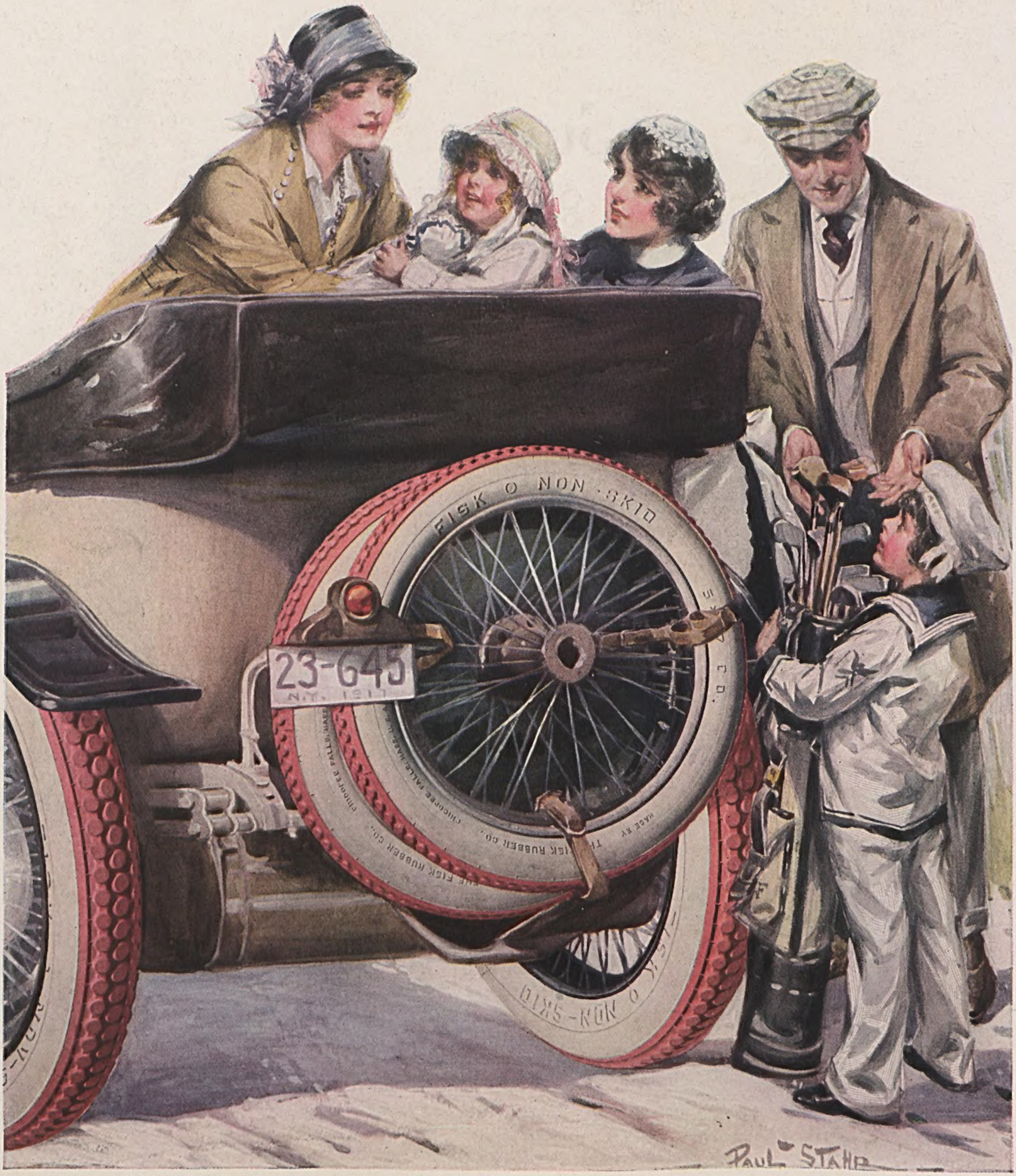
In the Country Number

The Vogue Company
CONDÉ NAST, *Publisher*

June 15 1917 · Price 25 Cts

Off to the country for a carefree summer with a complete equipment of

Fisk Tires





To insure Victor quality, always look for the famous trademark "His Master's Voice." It is on all genuine products of the Victor Talking Machine Company.

Victor Supremacy means—the greatest music by the greatest artists

It is indeed a wonderful thing to have the greatest artists of all the world sing and play for you right in your own home.

The instrument that accomplishes this inevitably stands supreme among musical instruments.

And that instrument is the Victrola.

The greatest artists make records for the Victrola exclusively. They agree that only the Victrola can bring to you their art and personality with unerring truth.

The Victrola is the logical instrument for your home.

There are Victors and Victrolas in great variety of styles from $10 to $400, and there are Victor dealers everywhere who will gladly demonstrate them and play any music you wish to hear.

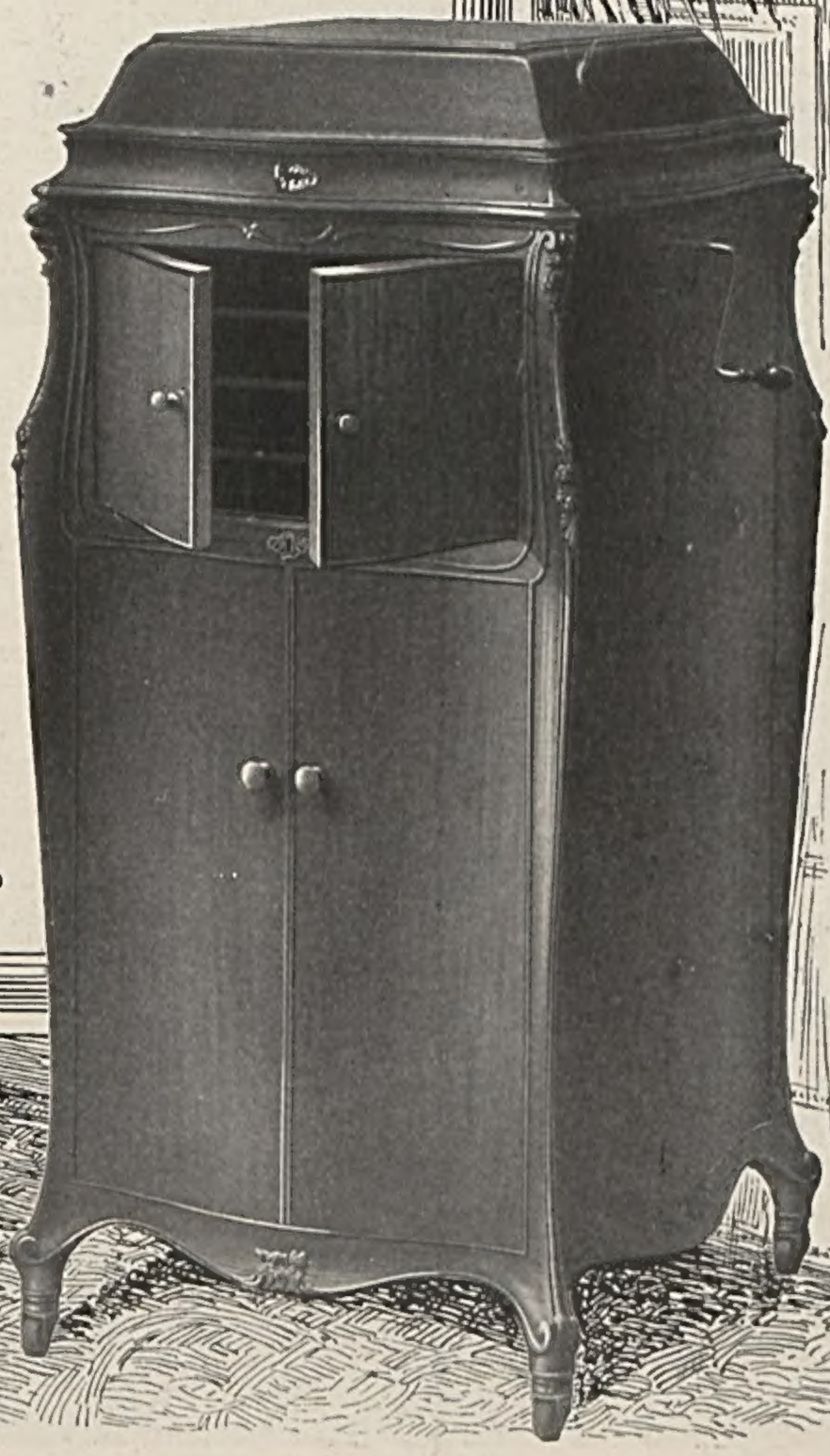
Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

Important Notice. Victor Records and Victor Machines are scientifically coordinated and synchronized by our special processes of manufacture, and their use, one with the other, is absolutely essential to a perfect Victor reproduction.

New Victor Records demonstrated at all dealers on the 28th of each month

"Victrola" is the Registered Trade-mark of the Victor Talking Machine Company designating the products of this Company only.

Warning: The use of the word **Victrola** upon or in the promotion or sale of any other Talking Machine or Phonograph products is misleading and illegal.



Victrola XVII, $250
Victrola XVII, electric, $300
Mahogany or oak



"These Dainty New Flesh-Colored 'KLEINERT GEMS' Are Invisible in My Sheerest Waists"

THE new flesh-colored 'KLEINERT' Dress Shields are like rose petals in daintiness, color and texture. They are soft and silky, as dainty as your most exquisite lingerie, and so perfectly flesh-tinted that they are invisible in your sheerest waists and gowns.

"No one can detect their presence even thru a single thickness of Net or Georgette—yet they are always on duty, performing the invaluable service of protecting your gowns.

"There are many 'KLEINERTS'—but the one I have found best for decidedly sheer apparel has a larger invisible flap on the inner side than it has on the outer side—providing increased protection where it is most needed, yet retaining its complete invisibility. It is called the 'GEM three-quarter sleeve flap.'

"It takes little more than a minute to sew them in a garment, and when soiled you will find that they are as washable as a handkerchief. Pure gum rubber and fine fabrics insure wear and waterproof protection.

"All dealers sell 'KLEINERT' Dress Shields in all sizes, shapes and colors. Many sell ready-to-wear garments — notably Betty Wales' Dresses—with 'KLEINERTS' in them."

It isn't ready-to-wear without 'Kleinerts'

FERN-MOST WAISTS ARE EQUIPPED WITH KLEINERT'S DRESS SHIELDS AND LAST TWICE AS LONG

PARIS
4 Rue Martel

Franklin Simon & Co.

LONDON
29 Jewin Crescent

A Store of Individual Shops

Fifth Avenue, 37th and 38th Sts., New York



New Models

Summer Waists and Skirts

For Women and Misses

No. 153—**White Batiste Waists,** pin tucked front, back, sleeves and cuffs; collar and cuffs finished with lace edging, crochet buttons, silk bow; 32 to 44 bust. *Special* **4.95**

No. 157—**Hand-made White Batiste Waists,** pleated hand-hemstitched frill forms collar, revers and cuffs, narrow tucked overcollar; 32 to 44 bust. *Special* **9.75**

No. 161—**White French Voile Waists,** front and back of alternating pin tucks and Val lace insertion; collar and cuffs trimmed with Val lace insertion and edging; 32 to 44 bust. *Special* **4.95**

No. 165—**White Habutai Silk Tailored Waists,** pin tucked shirt bosom, soft roll collar; 32 to 44 bust. *Special* **7.50**

SKIRTS

Waist 24 to 32 in.; Lengths 34 to 42 in.

No. 151—**White Pique Skirts,** wide belt ending in two straps at front, shirred top, patch pockets. *Special* **3.95**

No. 155—**White Washable Satin Skirts,** also of white Habutai silk; detachable belt, crochet buttons, flap patch pockets. *Special* **10.75**

No. 159—**White Cotton Poplin Skirts,** detachable belt, pearl buttons, patch pockets. *Special* **5.75**

No. 163—**White Cotton Gabardine Skirts,** hand-crochet buttons down front, self-bound buttonholes; new shaped pockets. *Special* **6.95**

"TO SPEAK, ACT and SERVE TOGETHER for OUR COUNTRY'S SAKE"

KEEP BUSINESS GOING

For Our Country's Sake

OUR country prosperous can pay our war costs, as they come and have enough left over to aid our Allies.

Our country unprosperous, with business halting, money hoarded, through fear or false economy, will be hard pressed to keep food on the table and clothing on the back.

Keep Business Going

is a patriotic slogan. Keep money in circulation. Keep employment for everybody. Keep wages good. Keep on making money that we may have money to spend for war sacrifices.

The worst thing that could happen to the world these days would be a business depression in our United States.

War in itself does not cause business depression.

The billions of dollars of money to be expended in war preparations will be put into circulation in our own country and this in itself will create new wealth for use in the world-struggle for humanity.

The one thing that might halt business now is an unpatriotic psychological feeling of panic and a false idea of patriotic economy.

Patriotic Economy

Patriotic economy means the elimination of waste and extravagance. It means the conservation of our food products, our natural wealth, our health, our energies, our labor, our very lives. It means putting more efficiency in everything we do so that each unit of money, energy and intelligence may accomplish the utmost.

Patriotic economy does not mean the lowering of America's standard of living, which would make us less efficient physically and mentally, nationally and individually, and would kill the spirit and the will to do the truly self-sacrificing things to be done.

Cities and communities must go on with their civic improvements. Road building and public works must proceed. Railroads must renew their equipment. Factories must be kept going to their full capacity. Labor must be employed. Homes must be kept up. Merchandise must be produced, distributed and used. **War duties and war expenditures must be in *addition* to peace duties and peace expenditures. The more we do the more we *can* do. The more money we spend the more we will have in our pockets to spend. Money creates money.**

In a word: *the natural sane life of the country must proceed as though we were not at war, in order that we may have the necessary prosperity to promote the war to a quick and successful conclusion.*

President Wilson sounds the keynote in this sentence: "It is evident to every thinking man that our industries, on the farm, in the shipyard, in the mines, in the factories, must be made more prolific and more efficient."

Our industries can be made more prolific only if the people buy and use the merchandise produced by our industries. Manufacturing slackens when business slackens. Manufacturing grows in a prolific way when business grows. And business can grow and remain healthful only when the people buy and keep money in circulation.

Business Is Going—Strong

Business *is* going—in the East, the West, the North, the South. The country is prosperous. Last month's increase in business was very large. Banks may wait in their operations until the government bonds are assimilated. People may pause temporarily in their outfitting to arrange to meet the new conditions. But the unloosing of billions of dollars will unloose a flow of prosperity absolutely necessary to sustain the world's burden.

Governments set the pace in their expenditures.

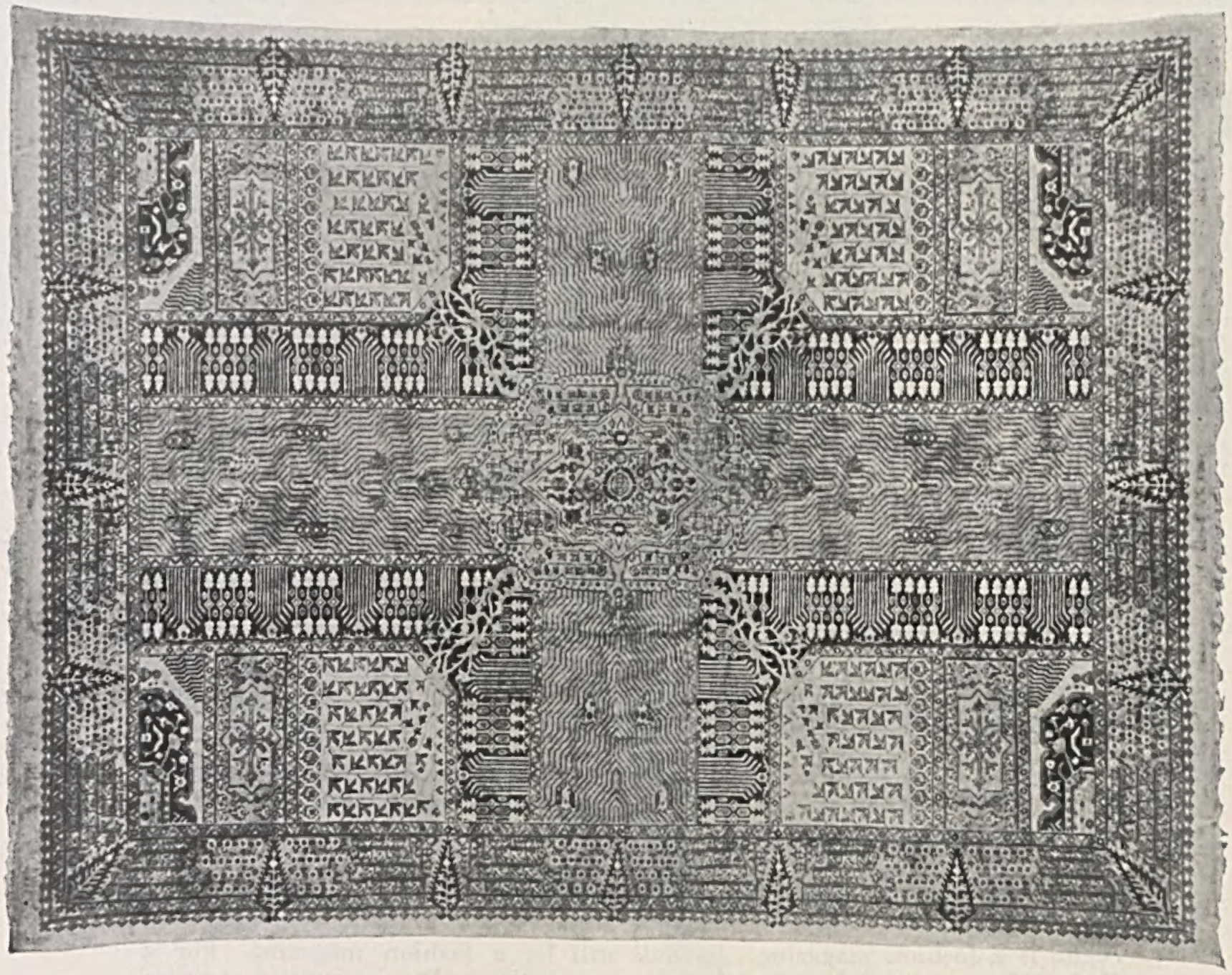
Individuals must not lag behind. Seven billions of dollars to pay is only $70 per capita in the United States. Yet seven billions of dollars, put to work at 6 per cent.—a fair estimate of the producing power of money—will create 420 millions of new wealth.

The income tax we pay will not be a tax on prosperity, but a spur to prosperity. Every dollar the individual pays out will come back to him with interest in the general prosperity of the people.

Keep business going—for our country's sake. War cannot be waged and won without the sinews of war.

John Wanamaker
New York

New York, April 22nd, 1917.



This illustration represents a reproduction of an Antique Persian "Garden" Carpet of the Sixteenth Century.

The Beauty, the Charm and the Interest of

RARE ANTIQUE RUGS

are embodied in our perfect reproductions

In the interesting design depicted above is represented a Persian garden in which are shown streams of water, flowing from a central pool, and bordered by rows of cypress trees and flowering shrubbery.

The balance of the design shows a formal arrangement of trees, etc., characteristic of the East.

The above design, and many others of great interest, are reproduced upon our own looms in the Orient, in qualities ranging from moderate prices to those of extreme fineness.

We should be pleased to write you further upon request.

W. & J. SLOANE

Direct Importers of Eastern Rugs

Interior Decorators Furniture Makers

Floor Coverings and Fabrics

FIFTH AVENUE AND FORTY-SEVENTH STREET NEW YORK

THE HOT WEATHER FASHIONS NUMBER

Vogue



Dated July 1

The War, Madame

It has come! At first, Fifth Avenue wore her flags as a beautiful woman wears orchids. Then—when was it? Perhaps when Joffre came riding up through her white courts of honor. Perhaps when active service lists began to fill newspaper columns. Perhaps when the fine clean chap with whom we had danced last week came in this morning—in khaki—to say goodbye. Then we knew; it was the war.

Vogue is a fashion magazine. It shall still be a fashion magazine. For a time, perhaps, some of us may need to economize. But we must economize intelligently. The industries of America must feed and clothe the world; trade must not be disrupted; money must be kept in circulation; there is no reason why we should suddenly put on gingham.

The Last Modes of Summer

So Vogue has chosen for its Hot Weather Fashions Number quantities of lovely things from Paris and American houses which are suitable for war-time wear. Afternoon gowns, morning frocks, wraps, country clothes—they set the mode for the rest of summer, and they are beautiful indeed.

And there will be pages in this, and in every issue of Vogue, devoted to just what leading women of America are doing about the war; what *you* can do; how to economize intelligently; how to produce intelligently; whatever is practical and new in women's war work, particularly for the woman of income and position.

Just One More Thing

Vogue knows all the thousands of people who live by making clothes. War-stricken, indomitable, artist-fingered Paris; great manufacturer and celebrated couturier; humble tailor and seamstress; pieceworker and clerk; fabric-maker and designer—they earn their bread by what you wear. Refuse to buy their handiwork, and who will feed them?

War Work - Society - Fashions in the Hot Weather Fashions Number of

VOGUE

CONDÉ NAST, *Publisher*
EDNA WOOLMAN CHASE, *Editor*

25 CENTS A COPY **$5 A YEAR**



BLOUSES AND SEPARATE SKIRTS

Smart Models—Special Prices

1—Dainty Voile Blouse with scrolls of hand-embroidery and drawn work; collar and cuffs trimmed with Irish picot edging and crochet buttons. **3.95**

2—Sport Blouse in White Crepe de Chine with finely tucked bosom front; finished with black silk ribbon tie. **5.00**

3—Smart Blouse in fine French Voile with cluster tucking down front and on collar and cuffs; pearl buttons down front. **3.95**

4—Blouse of White Pussy Willow Silk with deep pointed collar and turn-back cuffs; fastened with two large pearl buttons. **5.75**

5—Skirt in Pique or Cotton Gabardine,—full-gathered style with pointed pockets; broad belt fastened with two buttons. **4.95**

6—Fine quality White Cotton Gabardine or Pique Skirt fastened down the front with large pearl buttons. **4.95**

7—Attractive model of White Cotton Gabardine or Pique,—trimmed with small buttons; tailored belt fastened at side. **2.85**

8—White Pique Skirt, good quality; very smart pockets and belt. **3.75**

James McCreery & Co.

5th Avenue *New York* *34th Street*



Hardi Says: In using your Tatelec waterproofing treatment on materials for making riding habits, I have found it very satisfactory and will not hesitate to recommend it highly for general sporting apparel and country suits.

Yours very truly P. Hardi

TATELEC

TRADE MARK

The Only Waterproofing Treatment That Is Unaffected by Dry Cleaning.

TATELEC Treatment is revolutionizing outdoor apparel.

It waterproofs any fabric—from silk to broadcloth—without changing its feel, appearance, porosity or pliability.

Apparel made of Tatelec Treated fabric is perspiration-proof, shrink-proof, non-wrinkling, mildew-proof, longer wearing and perfectly comfortable because of its porosity.

Tatelec Treated fabrics may be dry cleaned or washed with castile soap without affecting the Treatment.

The life of the Treatment is the life of the fabric.

We shall take pleasure in sending you the names of merchants and tailors who sell apparel made of Tatelec Treated Cloth. Manufacturers and merchants wishing further information should address *SPORTWEAR MANAGER,*

Tate Electro Waterproofing Corporation
318 West 39th Street **New York City**

Margarita



Queen of Artificial Pearls

IN compensation for the years of seclusion in the gloom of its home at the bottom of the ocean, the pearl now adorns the throat of beautiful woman.

The Margarita is not an imitation, but a reproduction of the lustrous purity and beauty of the Oriental pearl. None but experts can distinguish them, when worn, from the real Oriental.

Margarita *Pearl Necklaces*

Graduating in Size

Petit	size	$14.89	Marquise	size	$29.75
Debutante	"	19.89	Duchesse	"	39.75
Madame	"	24.89	Queen	"	49.75

In various tints, with platinum clasps. With diamond clasps, priced proportionally higher.

Also mounted in Scarf Pins, Rings, Ear-Rings, Shirt Studs, La Vallieres, Bar Pins, Hat Pins, etc.

Send for the "Story of the Margarita Pearl."

Lifetime WATCH



The Maximum of Service

A WATCH we guarantee for the lifetime of the owner, against anything that may happen to it, except loss.

All repairs, replacements, and regular cleaning attended to without any cost to the owner of the watch.

It has been specially constructed in Switzerland with this lifetime guarantee in mind, has 23 jewels, is very finely adjusted and will give accurate, dependable service for life. Cases of 14kt solid gold. A variety of dials.

A handsome watch which will make a most acceptable gift for high school, academy or college graduate.

The Price is $89.00

This watch may now be seen in our Watch Department, or Booklet with detailed information will be mailed upon request.

R. H. Macy & Co

HERALD SQUARE NEW YORK



New York

VOGUE'S SCHOOL DIRECTORY



New York

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be of the highest rank. Vogue personally recommends every one of them to the consideration of its readers.

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THE COMSTOCK SCHOOL *for Girls*

52 EAST 72nd STREET, NEW YORK CITY
Fifty-fifth year opens October 5th, 1917



One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding. The building is large, well-ventilated, and equipped with electric elevator and every modern convenience.

Elective Advanced Courses in English, French Language, daily conversation with resident native teachers. History of Art, Gymnasium, Interpretive Dancing, and one of the following Special Courses:

Piano and Singing — Dramatic Art
Interior Decoration — Drawing and Painting
Domestic Science — Secretarial Courses

All of the special courses are under the supervision of the best known specialists in New York City. The head of the Music Department is Mr. Charles Lee Tracy, the successful certificated Leschetizky exponent.

"Ich bestätige hiermit, dass ich Herrn Charles Tracy aus Amerika, welcher wahrend zwei Saisons bei mir mit gutem Erfolg seine Studien im Clavierspiel gemacht hat, für vollkommen geeignet halte, als Lehrer in bester und gediegener Weise wirken zu können."

Theodor Leschetizky

Terms for boarding pupils, $1550—No Extras

For catalogue, address

MISS MABEL L. FOSTER, Principal
MISS LYDIA D. DAY, Prin. Emeritus

MISS BANGS and MISS WHITON

Principals 1890-1917

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Certificate privilege for all leading colleges. Special two year course for High School graduates. Music, Art and Domestic Science. Tennis, Horseback riding. Sleeping porches. Separate house for younger children. Address ELLEN C. BARTLETT, A.B., Prin., Box 809, Poughkeepsie, N. Y.

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For circular address
Mrs. Mary E. Dow, Principal,
Briarcliff Manor, N.Y.



OAKSMERE

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"A Mobilized School" is the title of the next advertisement.

Oaksmere Mrs. Merrill's School for Girls
MAMARONECK-ON-THE-SOUND, N. Y.

A City School with Country Advantages

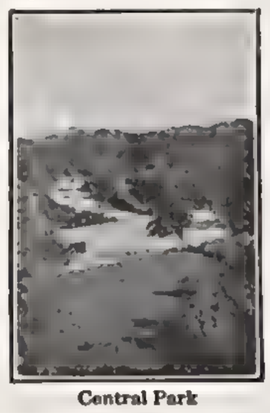


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THE **SEMPLE SCHOOL** FOR GIRLS

Opposite Central Park. Boarding and Day Pupils. College Preparatory. Special and Finishing courses. Social life. Outdoor recreation. Music and Art Lectures.

Mrs. T. Darrington Semple
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Central Park

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316 W. 72nd St., at Riverside Drive, overlooking the Hudson

for girls and mature young women. Day and boarding. MYRON T. SCUDDER, Pres. A modern school actively meeting problems of today. Preparatory, Dramatics, Home Economics, Secretarial, etc. Red Cross and other preparedness features included. Gymnasium, games, swimming teams. Address Registrar, V. G. Scudder.

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A French School for American Girls. Removed from Rome, Italy, on account of war. References by permission: Their Excellencies, Madame Jules Jusserand, French Embassy, Washington; Madame Barrère, French Embassy; Lady Rodd, British Embassy; Mrs. Nelson Page, American Embassy at Rome. Madame J. A. Rieffel (diplômée de l'Université de France), Principal. 12 E. 95th St. (overlooking Central Park).

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Where the teachers are chosen for their interest in education as a process of growth and for their ability to awaken and develop in students the power to think and the desire to understand what things mean—*whether in books or in the world about them.*

Write for Booklet. NYACK, N. Y.

VOGUE'S SCHOOL DIRECTORY

New York | New York | New York



The School Through the Trees

THE TEWKSBURY SCHOOL

FOR GIRLS

Scarsdale, Westchester Co., New York

The Tewksbury School is situated in one of the most charming spots in New York State. It stands on Old Mamaroneck Road, near White Plains, and comprises 54 acres of beautiful grounds.

The school offers Intermediate, General and College Preparatory Courses for undergraduates together with Music and Art.

In the Fall of 1917 a second house will be opened for the use of post graduate students. This will be given over especially to the study of Domestic Science, Music, Art and Literature.

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THE MISSES TEWKSBURY, PRINCIPALS

POST OFFICE ADDRESS, WHITE PLAINS, N. Y.

Forty-five minutes from the Grand Central Station by express service to White Plains.

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Resident and Day pupils. Regular or special courses with languages, art and music. Home care, social life. Vacation and week-end trips. Out-door sports.

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Miss Rosa B. Chisman, Associate Prin.

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Young women who wish to do independent work. Finest instructors in all subjects. Every opportunity under careful guidance for Metropolitan advantages. Teachers of Music optional. Resident and day pupils. Twelfth year.

MRS. CYRIL FLANNERY, A. M.

520 West End Avenue New York City



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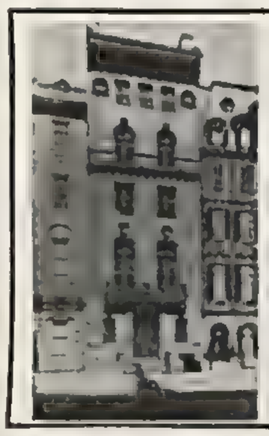
Should you desire any detailed information concerning any of these schools or camps, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department, and he will gladly advise you to the best of his ability.

VOGUE SCHOOL SERVICE

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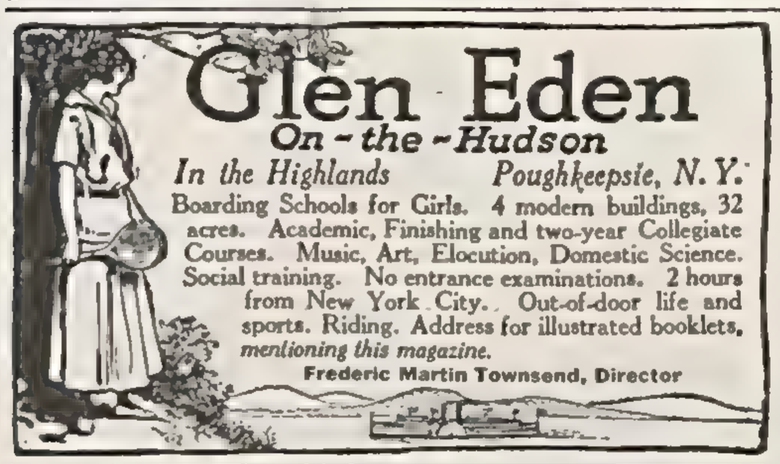


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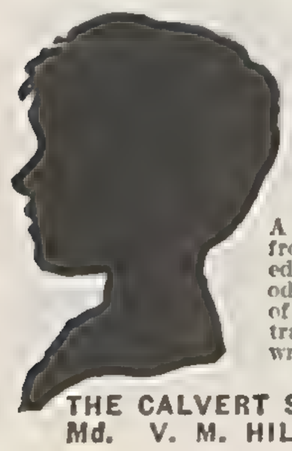
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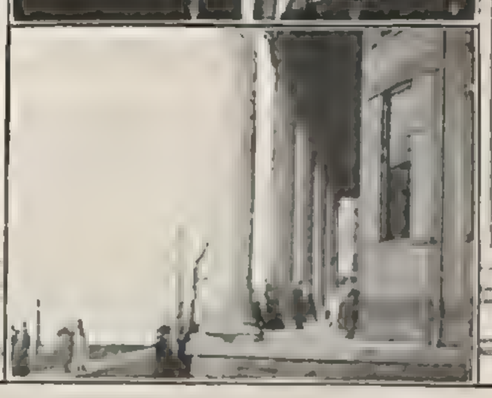












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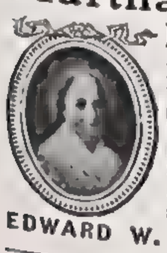
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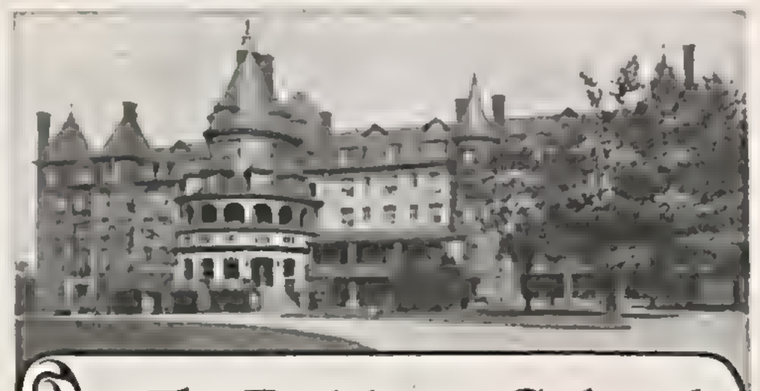
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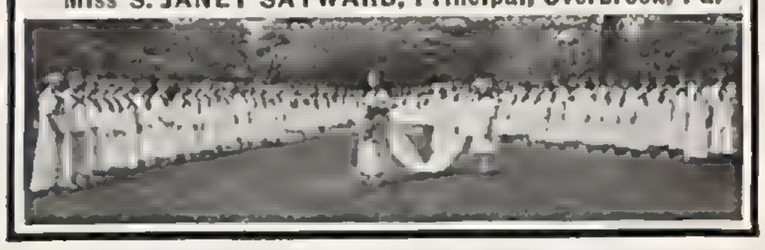




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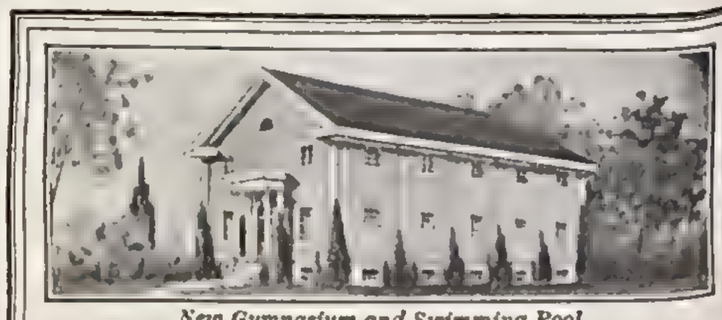
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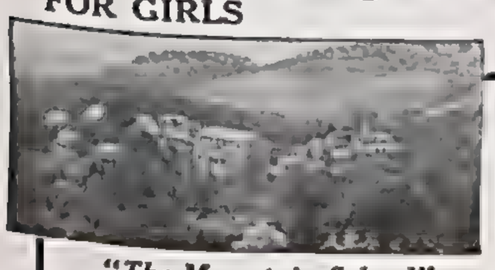
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Illinois

Illinois



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College preparatory and general high school courses and a special two years' course of Junior college work. Special instructions in music, expression and domestic arts and science. Ferry Hall is noted for the wholesome practical Christianity of its school life.

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Pennsylvania

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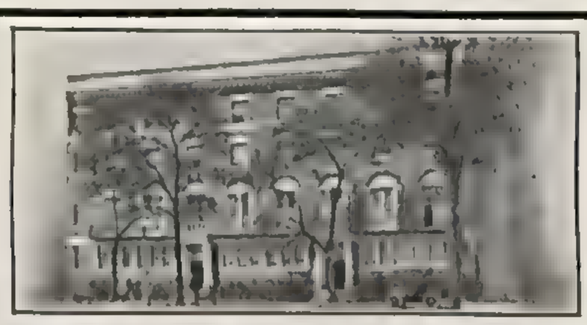
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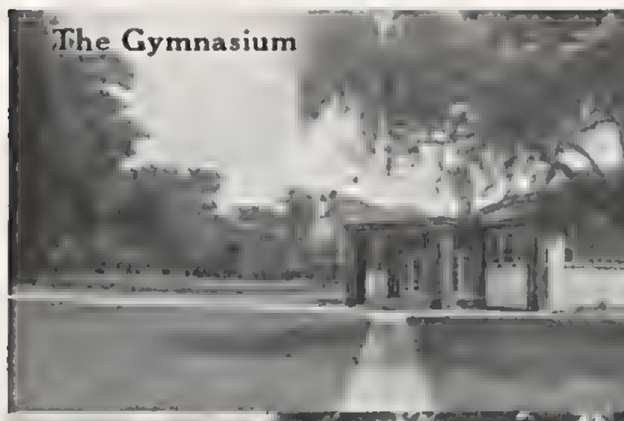
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Illinois





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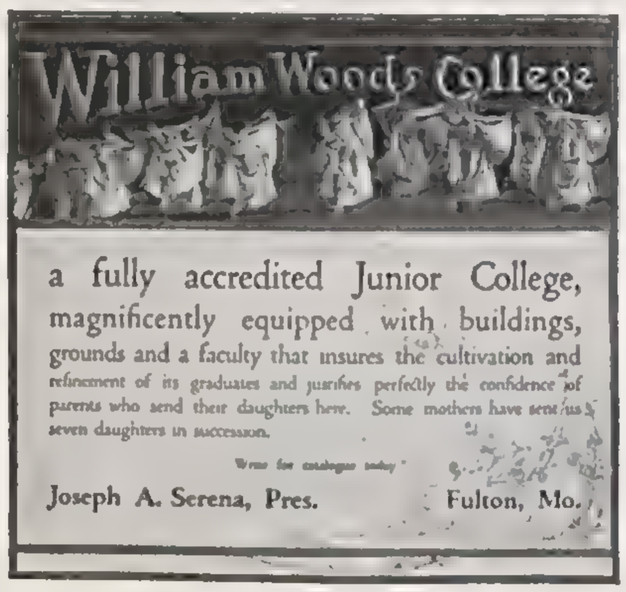
In the most delightful climate of Southern California.

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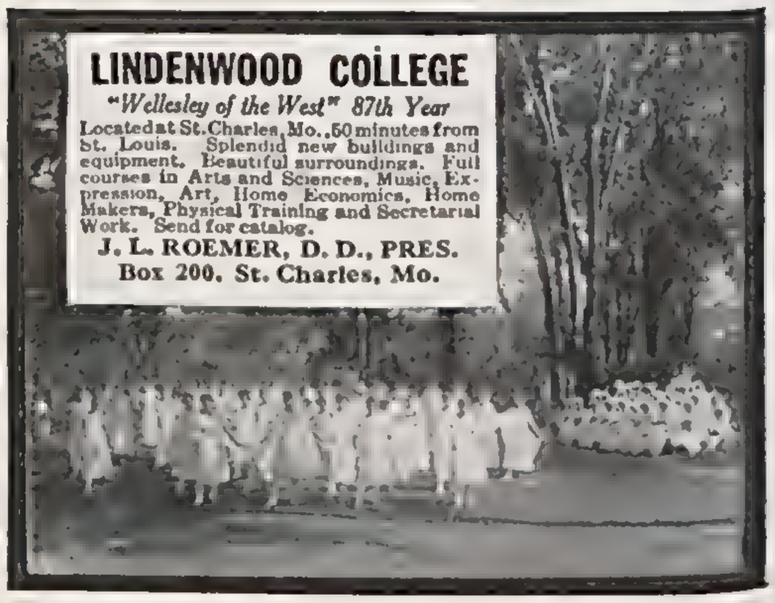
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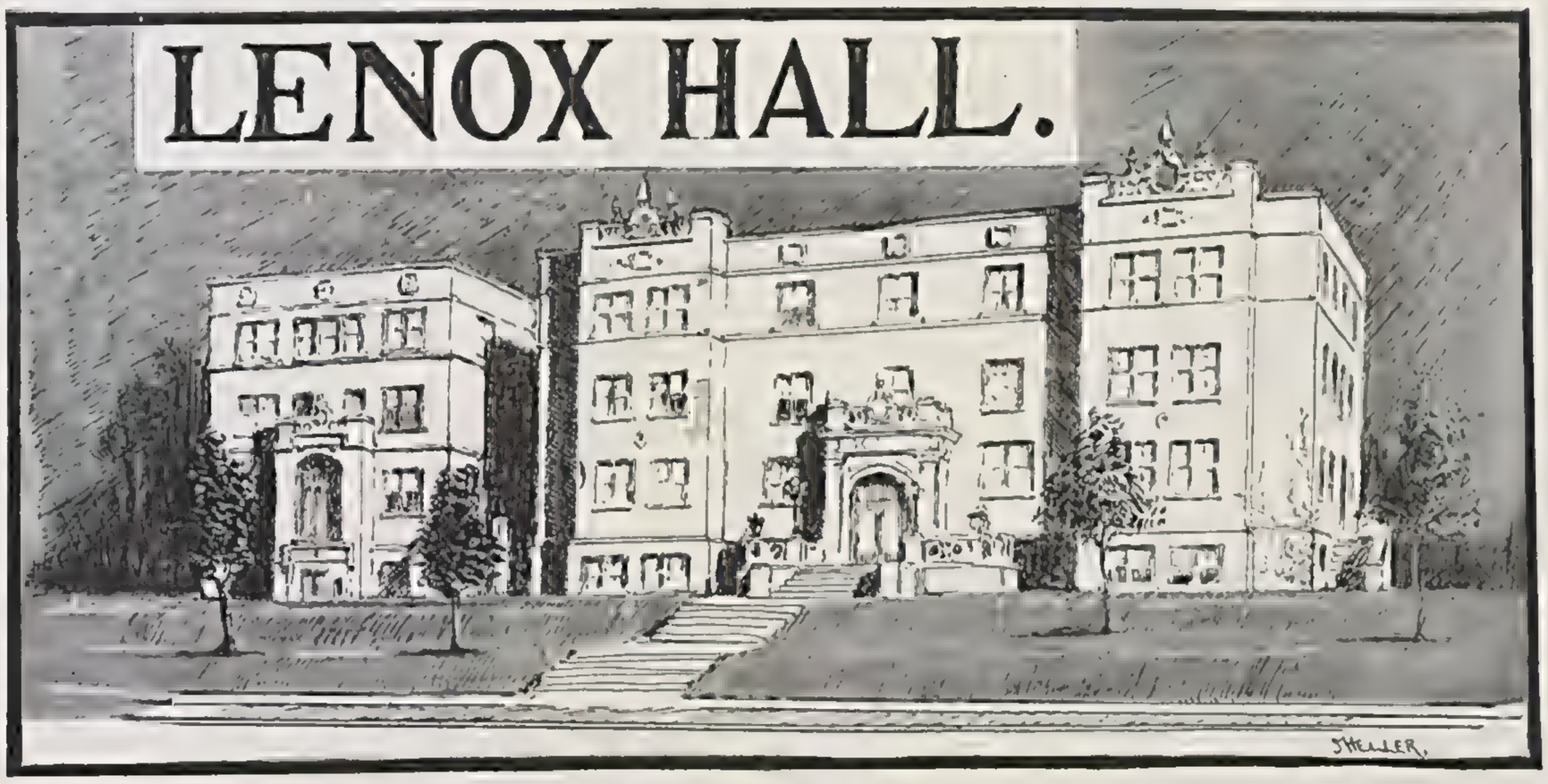
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VOGUE'S SCHOOL DIRECTORY



"A Real Eastern School in the Heart of the Middle West"



Entrance Hall



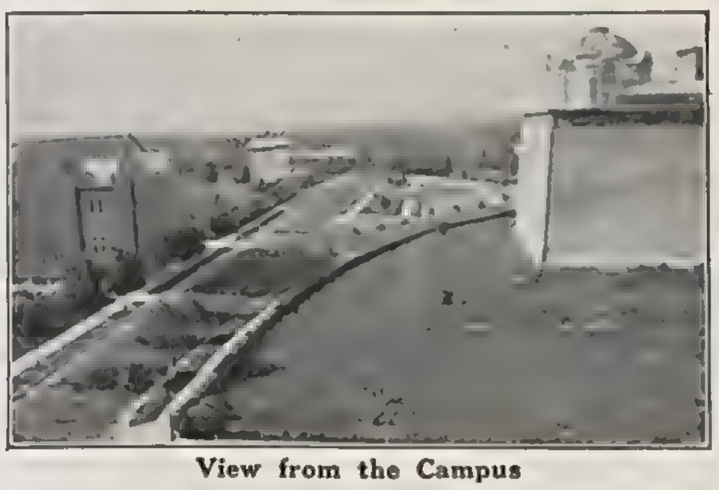
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"Hiking"



Tennis



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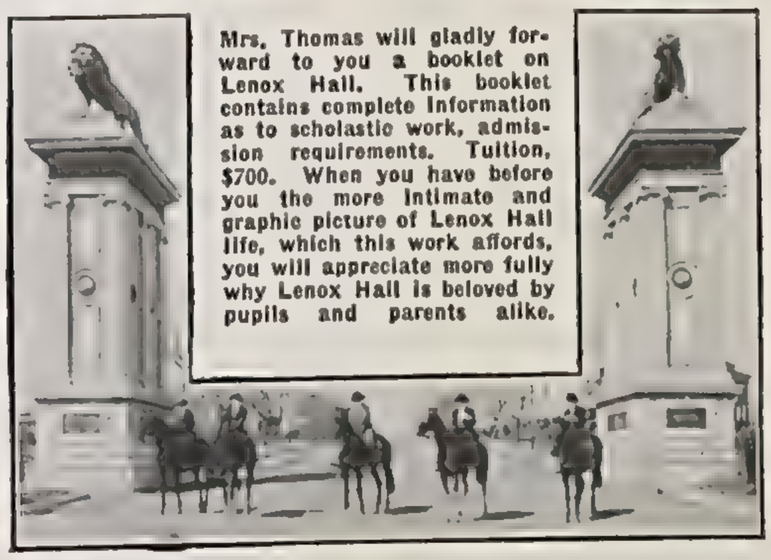
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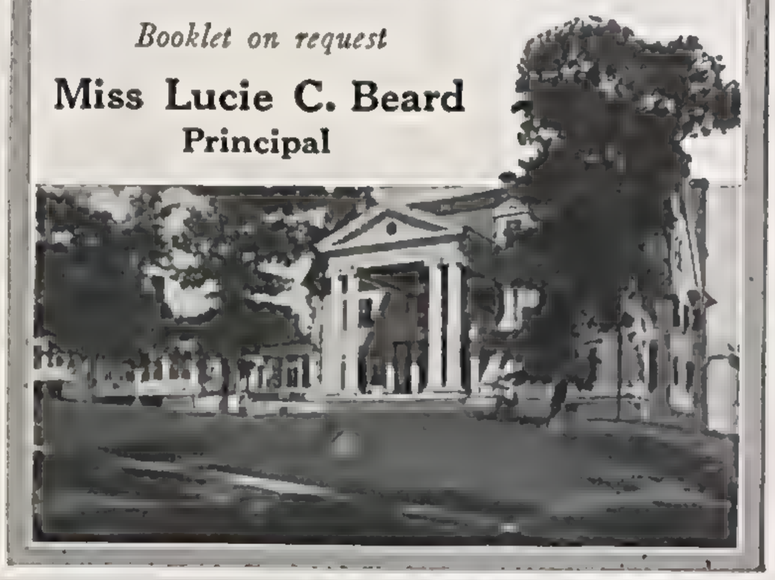
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Pennsylvania

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Spirit of School—A manly tone of self-reliance, under Christian masters from the great universities. Personal attention given to each boy.
Location—In the country, on the western slope of the famous Cumberland Valley, one of the most beautiful and healthful spots of America.
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Wisconsin

Wisconsin



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Maryland



THE TOME SCHOOL

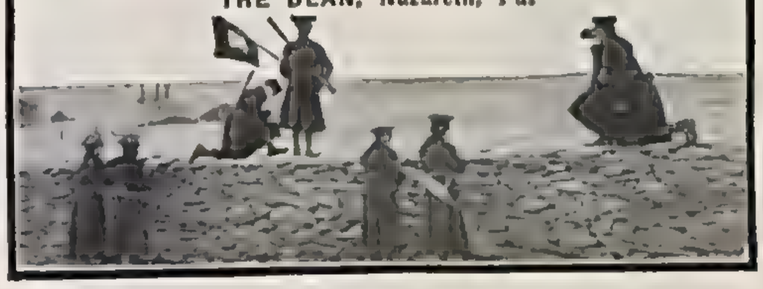
Publishes an unusually interesting and attractive catalogue. A line addressed to the Secretary will bring information about this great national boarding school—information about its scholarly faculty; about its buildings and grounds, which have cost a million and a half dollars; about its rich curriculum; about the fine type of Tome boy.

A Separate School for Little Boys
PORT DEPOSIT, MARYLAND

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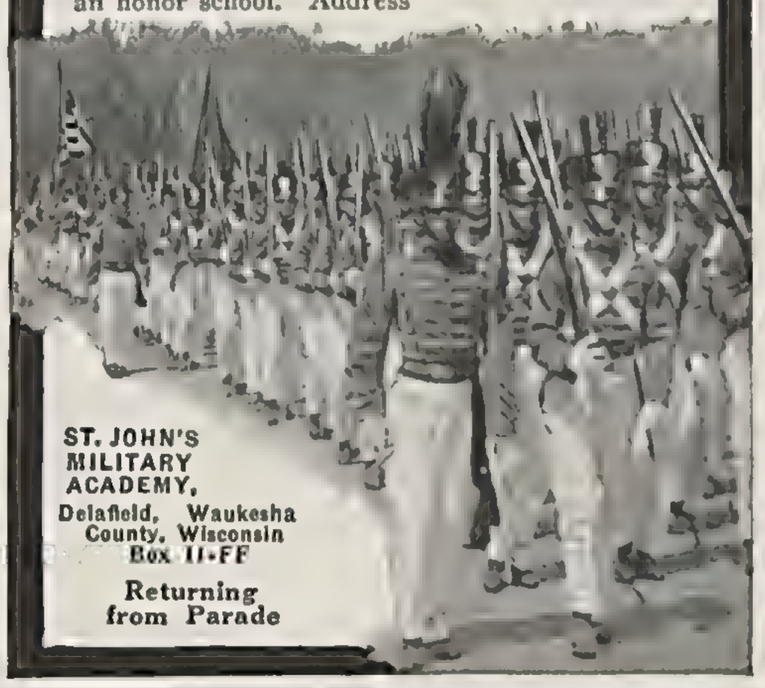
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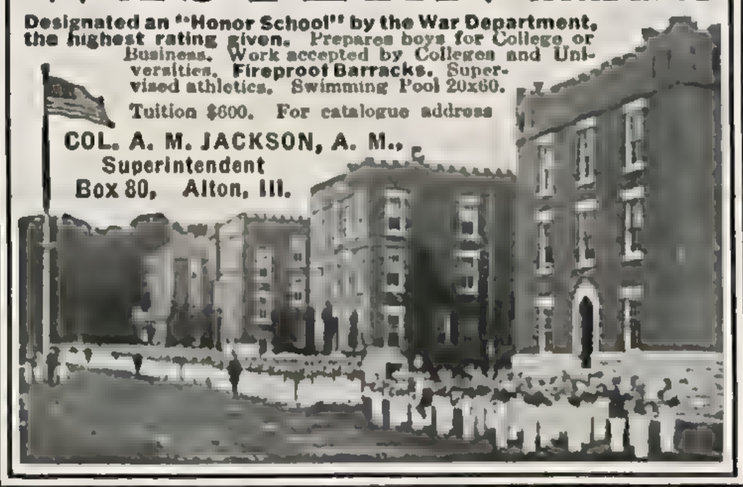
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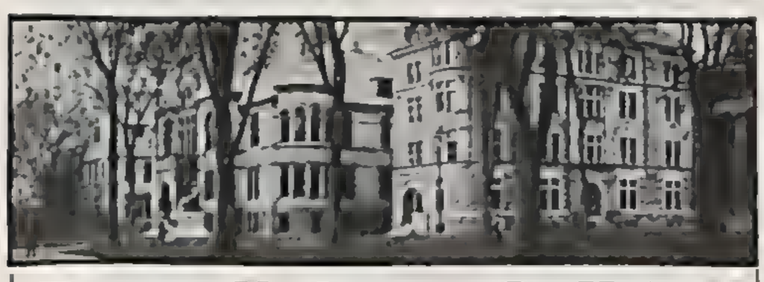
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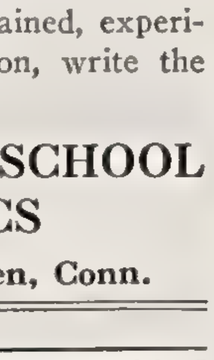
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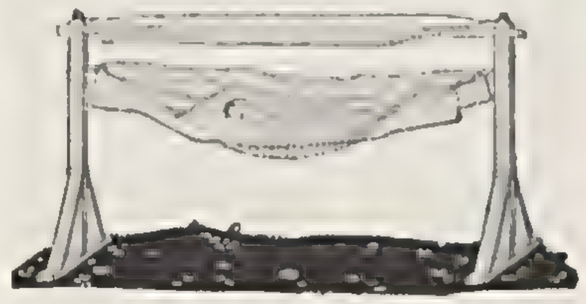
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BASKETS GREAT AND SMALL—Of every conceivable design and decoration. Special orders for your particular shop. Illustrated Catalogue. The Furness Studio, Carnegie Hall, New York City.

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PIRATE BRIDGE score pads. Latest development of Auction Rad-Bridge playing cards for gift shop trade. Samples on request. Dept. A. Radbridge Co., Inc., 144 Pearl Street, N. Y.

THE LITTLE WORKSHOP, 68 Lafayette Avenue, Brooklyn, N. Y. New Catalog just out, including Patriotic Numbers. Butterworth & Gardiner, 225 Fifth Avenue, New York, have sample line.

"WINKEES"—a new cunning cloth doll—comes in sealed packages. Patriotic and other designs — retails, 50c — mail order — circular. Giftoy Co., 500 Fifth Avenue, New York City.

THE LIBERTY BELL is an article that will attract the attention and win the approval of your customer. It would be profitable at any time, but particularly so now.

SEND FOR SAMPLE $1.00 brings you it. Solid bronze, gold-lined base draped with the flags of U. S. and France or Great Britain over which the Eagle stands guard, incidentally serving as handle. Write at once or drop in. The Bronze Products Society, Inc., 460 Fourth Ave., New York City.

SALES AND EXCHANGES

Wearing Apparel for Sale

OYSTER-COLORED Rajah afternoon gown, never worn, $25. Black serge suit, fine white stripe, $20. White satin evening gown, both 36, $20. Crash habit, side saddle, 34, $8. Gray satin slippers, new, without heels, 4½-B, $6. No. 108-D.

STUNNING gown, navy taffeta and Georgette, 36-38, advanced style worn once, $70-$40. Lovely black shadow hat, never worn, $15-$7.50. Reason, unexpected financial trouble. No. 110-D.

BROUGHT direct by Army lady exceptionally fine Philippine panama. Can be blocked for lady or gentleman, $25. Another, natural color, fancy weave, narrow brim, $8. No. 112-D.

SWEATERS, two yellow, one violet, hand-knit, made of Good Shepherd Fingering Yarn. White cygnet collars and cuffs, crocheted buttons, girdles, never worn, $15 each. No. 114-D.

NAVY blue taffeta suit, satin spot, $35—cost $80. Navy blue foulard, white spot, unworn, $30. Size 36, slight hips. No. 115-D.

ORIGINAL Drecoll Model. Imported in April. Sleeveless, silver-cloth bodice, pearl embroidered. Silver brocaded pink skirt. Size 36. Worn once. Paid $250. Immediate sale, $100. No. 116-D.

Miscellaneous

BEAUTIFUL mahogany dining room set; table, sideboard, six chairs, serving table, $200. Virgil Clavier, $30. Basket design spread, pillow cover 2 ruffles, $36. No. 109-D.

ANTIQUE beaded bags beautifully colored in floral design, $25 and $35. Persian cashmere shawl hand made real antique, $125. No. 111-D.

FOR SALE—Fine assortment Davis Quality Xmas Cards, worth $45 wholesale. Make own price. Also Paisley shawl, black center, slight defect, sell reasonable. No. 113-D.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the August 1st Vogue should be received on or before June 20th. Address all communications to Sales and Exchange Service, Vogue, 19 West 44th Street, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Miscellaneous—Cont.

ANTIQUES—Old Sheffield, mahogany four poster, sideboard, swell front bureau, consol, lacquer table mirrors, walnut desk, highboy, solid teaset, spoons, brass lamp. White bear rug, $30. No. 117-D.

RARE old handwoven India Shawl—white center, delicate coloring; signed by maker. Originally in Brewster family. Condition perfect. Value, $1,000. Would consider lower price. No. 118-D.

A FEW rare imported genuine French antiques—Day bed, belonging originally to Napoleon Bonaparte's brother-in-law, (Joachim Murat, King of Naples). Mahogany inlaid in brass, upholstered in old white brocade embroidered in silver and gold, $5,000; affidavit as to authenticity furnished; dressing table, two chairs, magnificent cheval, matching above bed. Hepplewhite sideboard—and other rare antiques, collected from all over the South and abroad. No. 119-D.

GORGEOUS peafowls — beautiful for country home; cock with long tail, $25; hen, $20, or $40 a pair. No. 120-D.

Wanted

WANTED—Leather motor coat or suit 38-40. Riding boots, motor boots with puttee tops, Russian boots, 4-C or 6½-D-E, in reasonable condition. Confidential. No. 316-B.

LADY 5 ft. 8, weight 150, desires satin evening dress, tea gown, furs, jersey dress, velour coat, satin sport skirt, summer evening wrap; Small fitted bag, wardrobe trunk, gilt wood photo frames, mirrors, large old gilt, pair French andirons, old French table, 4 pairs satin or brocade curtains, blue or gold. No. 317-B.

SOUTHERN woman will buy regularly, simple clothing of fine material, excellent condition, very reasonable in price. Bust 36-38. Height 5½ ft. Age 27. No. 319-B.

WILL buy at reasonable price, diamond ring and lavalliere also victrola or victrola records. No. 318-B.

Professional Services

YOUNG woman, college graduate, experienced as mathematics teacher in college preparatory school, would tutor during summer, preferably in Adirondacks. References exchanged. No. 266-C.

A YOUNG Southern lady of culture and broad education, desires position as resident or traveling companion to lady. Adaptable to every age. Best references exchanged. No. 267-C.

KINDERGARTNER—Young woman of delightful personality with little children would like summer engagement in exclusive family as tutor and companion. High professional rating. Episcopalian. No. 268-C.

REFINED, educated Southern woman desires position companion-nurse, child, infant to eight years. Experienced, competent to have entire charge day and night. Go anywhere. References. No. 269-C.

WELL-EDUCATED young woman, adaptable, capable, artistic, musical, desires position as companion or social secretary. Fond of country life, accustomed to travel. References exchanged. No. 270-C.

ORAL teacher, best training and experience, desires to teach little deaf child speech and speech-reading or correct defective speech, during July and August. No. 271-C.

REFINED woman will take into her Adirondack home for summer, one or two children five to ten years; has little daughter. Rates reasonable; best references. No. 272-C.

CAMPING Moosehead Lake, Maine; woman of excellent social standing, with practical experience in Camp Life; will chaperone small party of young women for Summer who desire unique experience of real camping. Special attention given to applicants who desire recuperation in the Maine woods; out-doors life. No. 273-C.

COLLEGE girl desires position as business or social secretary. Graduate of New School of Secretaries. No. 274-C.



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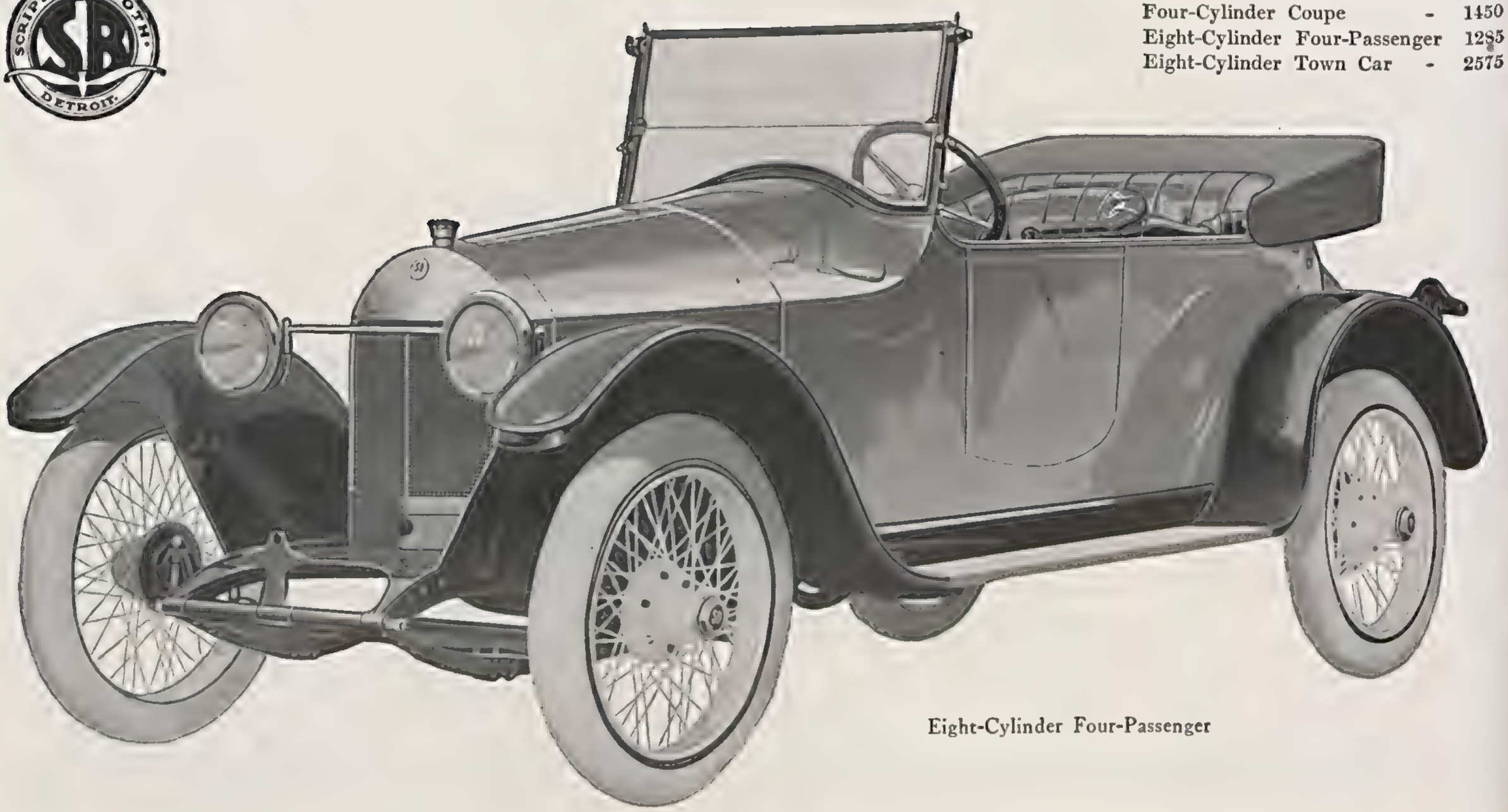
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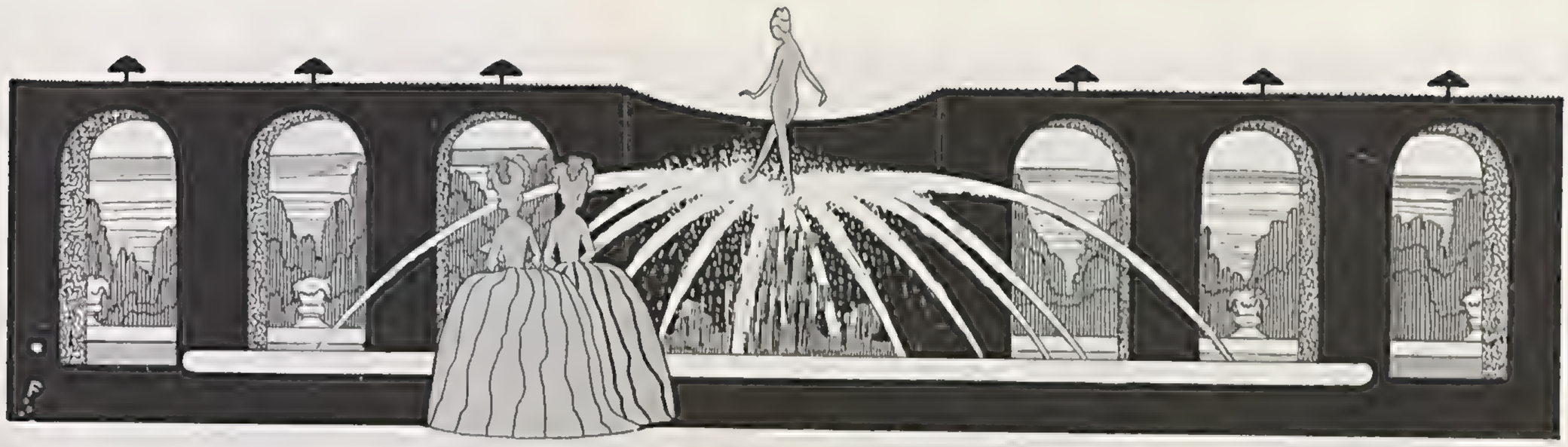
See the new Scripps-Booth roadster, now in the hands of the dealers. Its power has been increased by a larger motor; its luxury by a roomier body; its smartness by the latest idea in tops; its convenience by placing a vacuum gasoline tank in the rear.

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Four-Cylinder Roadster	-	$ 935
Four-Cylinder Coupe	-	1450
Eight-Cylinder Four-Passenger		1285
Eight-Cylinder Town Car	-	2575



Eight-Cylinder Four-Passenger



The Next Vogue

THE HOT WEATHER FASHIONS NUMBER

PERHAPS there are those who have been watching the Hawaiian influence slowly but insidiously getting a grip on our otherwise sane country, and who have been, perhaps, a little worried about just what Vogue would present as hot weather fashions in its Hot Weather Fashions number of July 1st. Let them be at ease; Vogue is influenced by Paris only, and Paris has planned for Vogue all the frocks that will be needed during a long summer's day. All we have to do now is to assume a noble expression and wear them.

The Way a Good Coiffure Should Go

Do hairdressers annoy you by insisting upon making you look like the Eiffel Tower when you have your own ideas about a soft coil nestling modishly in the back of your neck? Is it one of the real griefs of your life that you can not intelligently instruct your maid concerning your own interpretation of what a pleasant coiffure should be? Vogue is going to have, in its next issue, a page of different ways and means of making the best of your natural resources. We refer to hair. What can be done with the human hair is, of course, a subject for exhaustive study, but if you want a working-plan for your pet coiffure, you can find it in the next issue of Vogue. Because there will be illustrations, ones that will demonstrate, simplify, and generally enlighten.

Have You Been Done Over This Year?

This time we mean your house, not you. Really, it is during the summer months that it is most difficult to keep the Elsie de Wolves from the door. Every interior decorator knows by some strange instinct that town houses are alone and unprotected in the summer, and that's when they accomplish most of their deadly work. If you can't hold out against them any longer, Vogue has some suggestions to make concerning what they should do to your house. This advice is all about the Directoire period, and you will like it.

Vogue hasn't stopped at just plain houses either; it was fortunate enough to get some photographs of probably the most beautiful house-boat since Cleopatra's well-known barge on the Nile. The modern house-boat is a versatile craft, and one that has sea-faring aspirations. The boat that Vogue is going to write about is owned by Mrs. Robert K. Cassatt, who planned the decoration of its beautiful interior.

If you have ever been interested in the vital question of eating and growing thin, and if you tried it and did, or if even you tried it and just grew, Vogue is going to have an article that will be a revelation to you. It's the French point of view on the question. Vogue asked Boutet de Monvel to write what his experiences had been, and he did.

Vogue Writes for the Red Cross

Vogue has noticed that all about New York, in the smartest places and among the cleverest people, a great deal of Red Cross work has been organized. Now, Vogue doesn't have time actually to knit things and roll bandages itself, but it thinks that those who are doing these things should be known about. That's why we are going to have a Red Cross article in the next issue. She also serves who only sits and knits, you know.

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for

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Clara L. Petzoldt

MRS. NORMAN DER. WHITEHOUSE

Mrs. Norman deR. Whitehouse is State Chairman of the New York State Woman Suffrage Party. Mrs. Whitehouse began her career as suffrage worker as merely an "innocent bystander" at the suffrage parade in Washington, D. C., in 1913. That parade was her real awakening to the cause. Since that time she has worked steadily, beginning as the leader of a small senatorial district in the Woman's Political Union, until, two years later, she was elected State Chairman. Another piece of excellent public work for which Mrs. Whitehouse is responsible is the founding of the City Club for women in New York City

VOGUE



The woman with the hoe; by these signs you will know her. The garden is now a strenuous place, God wot

ARE YOU A "POTATRIOT"?

As Far as the Smart Woman Is Concerned, a Spade Is a Spade, and the Decorative Vegetable Garden Is Now Decidedly the Thing

By B. D. THORNLEY

LAST year there were three kinds of gardens. There was the plump rumpled velvet park, with an English accent ironed into it by patient rollers, so that it grew nothing but an awninged hammock and a tea-house. There was the sketchy Japanesque affair that a landscape gardener had built out of living plants, much as a painter builds a picture out of color spots. And then, reserved for the serious scientific few and the proletarian gainful many, there was the workaday place that one's salad came from.

To-day there's just one kind of self-respecting garden. And that's the garden that has enlisted. The Administration declared War. Fifth Avenue declared flags. The massed gardens of America declared vegetables.

NOT MUNITIONS—BREAD

"The War will go to the nation that can shoot the last loaf of bread!" cried the Woman's National Farm and Garden Association in convention at Washington.

"To waste food this year is an act of disloyalty!" thundered the Hon. Carl Vrooman, when he addressed the conference on behalf of the Department of Agriculture.

And, "Hoe that garden. Be a potatriot!" Don Marquis echoed in the "New York Sun."

One of the first and most ambitious organizations to spring full-grown from the scientific soil was the National Emergency Food Garden Commission, under the leadership of Charles Lathrop Pack, of American Forestry fame, with Dr. Charles W. Eliot, Dr. Irving Fisher, and Mr. John Grier Hibben to show that Harvard, Yale, and Princeton were all coming in on the new sport, and Mrs. John Dickinson Sherman to ensure the coöperation of the two million members of the General Federation of Women's Clubs. The ambition of this commission was to put hoes in the hands of a million Americans, which wasn't at all an unreasonable thing to expect, when one remembers that the Department of Agriculture had called for three million gardeners, and the Bureau of Education had estimated that there were six million school children, alone, capable of tickling the backyard into turnips.



It's not a valentine;—it is a property basket of vegetables. But it is emphatically not the property of him who eateth nice ripe vegetables and maketh no attempt to raise them

But the commission goes farther than mere recruiting. The Food Gardeners are not to be left orphaned after the seed is in. Anyone can get information by writing the headquarters of the commission at Washington; few will need to do so since daily garden lessons are already being supplied to fifteen hundred newspapers all over the country. The technical wisdom of the departments is thus translated into language that can be read equally well by the newest exhyphenate or the oldest Daughter of the Revolution and practised the next morning on anything from a window-box to great-great-grandfather's estate.

So far the response has been enormous, both individually and by societies. To begin with, the Garden Clubs of America have gone into the campaign as one spade. Mrs. J. Willis Martin of Philadelphia, the president of the national organization, and Mrs. Walter S. Brewster of Chicago, the editor of the club bulletin, have been urging the members to cooperate with the commission.

The New York Garden Club at once loyally tucked away its delightful plans for the summer of 1917 and went to work. There was to have been a perfectly wonderful acreage of roses, with instructors brought from England and Scotland, a garden so bewitching that the members would forget their old love for the terrace, and all fly home after sunbonnets and scissors. But to-day that acreage is as demure as a Quakeress and as useful as a French *ravitailleuse;* for it's all planted with potatoes and winter vegetables, busy beating the Germans under the warm brown earth.

Mrs. Charles F. Hoffman, the President of the New York Garden Club, went out one day in the early spring, before Mayor Mitchel had instituted his mobilization of Mr. and Mrs. Agricola-in-Urbe, and who should meet her, like brownies sprung from the sod, but forty girl scouts from the Church of the Intercession. They were dusty, for they had tramped several miles, but with Baden-Powell instinct, they had come to the right spot for information.

GIRL SCOUT GARDENERS

What should one do—or rather what should forty do—with an acre on Riverside that had been donated by a kind friend who loved his country and his country's ambitious little girls? The plot of the play focused at the Garden



And this is an idea for a hedge around a salad garden. It is a species of Italian garden that has heretofore escaped us, for it is an Italian custom, this method of training tomatoes over rustic wattles. Dwarf nasturtiums add a wonderful dash of color, and are practical too, because their seeds and buds may be used for salad



"Gathering Nuts in May" is now paraphrased into gathering string-beans in July; it's more practical, and just as much fun

Club, that was evident. Enter a Cornell graduate who wanted to supervise planting. Enter also Peter Plunkett, club ploughman, who had several teams and a good heart. Mrs. Hoffman introduced the girls and the graduate, the girls and Peter. After which Peter and the teams did the first scene of the second act, and the girls and their instructor followed him. Then the envious little brothers of the neighborhood—also scouts—brought down the house with a plea to be allowed to help. Whoever heard of Eve weeding a garden without masculine assistance—even if she was fourteen years old and forty strong?

This was just a beginning. Farm and public school children have been interested in gardens for years back. Two hundred and eighty thousand of them could hold up their hands this spring when the Secretary of Agriculture wanted to count them. But the little garden-cultivators now joining the movement have never been interested before, and such an association at the Garden Club is an ideal connecting link between them and the country estates and vacant city lots owned by their friends.

A SOURCE OF GARDENING WISDOM

Mrs. Hoffman herself is well fitted to give advice. She owns four farms nineteen miles from Syracuse, where she grows acres of potatoes—Irish Cobblers and the big Sir Walter Raleighs—with hay on the uplands and apples and winter vegetables down below. This summer the neighborhood boys will be put into khaki, formed into a battalion, and sent out to chase the potato-bug, that pirate of the hills.

When Mrs. Hoffman has time to spare from Sir Walter and his assailants, she will run down to Newport, where she's again President of the Garden Club. This one is to work with the Rhode Island Agricultural Extension Committee. The lovely stone house where this club has its headquarters, lies between the homes of Mrs. George L. Rieves and Mrs. Harold Brown, and the grounds run through to Spring Street. Last year, the thirty-five acres grew one great débutante bouquet of bloom. This year, the garden has married the War Department and has settled down to raise potatoes, just as the big cool rooms within are filling themselves with the pads and bandages and hospital socks and "helpless shirts" of the Red Cross and the International League for Service.

Mrs. Cornelius Vanderbilt has shown great interest in the club's activities, as have Mrs. Hamilton Rice, Mrs. Pembroke Jones, Mrs. William Grosvernor, Mrs. Richard Fearing, jr., Mrs. Lawrence Gillespie, Mrs. William G. Weld of Boston, Mrs. Elisha Dyer, junior, Mrs. Thomas J. Emery and many others of the cottage colony.

The Newport Garden Club is affiliated with the English organization which, under the supervision of Lady Northcote and the Countess of Jersey, administers the Royal Horticultural Society's Relief Fund for the Belgian Gardeners, and the constant correspondence exchanged between the British and the American leaders has had a great deal to do with the promptness with which Newport has responded to the President's appeal for production.

THE ENGLISH FARMERETTES

Indeed it is only when one considers the million women workers of Great Britain and realizes that more than eight hundred thousand of these had never thought of leaving their homes before the German menace forced them into the labor market as paid or volunteer assistants, that one sees what the War will mean to America. The first year saw practically all Englishwomen drafted into the Red Cross. The second year produced the woman munitions worker, the chauffeuse, the conductorette, the elevator girl, the quick-fingered feminine postman. But it wasn't until The Powers That Thought They Were had been visited by a sweet young thing in knickerbockers and a smock, with a hoe over her shoulder and a garden in her eye, that England woke to the magnitude of what mobilizing Minerva would really mean to the nation. Then the illustrated papers burst into bloom as they hadn't since Berlin threw a cloud over the Variety Stage. Here was a highly unconventional picture of Lady Alice Sackville taking a lesson in pruning. Yonder came a file of Lady Wolseley's most fascinating pupils at Glynde, Sussex, each with a bag of potatoes instead of her usual golf sticks. And below there ran a snap of some "flour" girls in a Wakefield mill, clad in—was it really?—well, in any case, it looked like pajamas and boudoir caps.

The Cambridgeshire Woman's Agricultural Committee was one of the first organizations to get its breath. Potatoes *in posse*, potatoes *in esse* absorbed the attention of the University where the choicest intellectuals were trained as "gangs-women" on a two hundred and twenty acre farm that last year produced a crop worth over twelve thousand dollars. Then came the question of animal husbandry, and "Mr. Prothero's pig campaign" began to be mentioned wherever the capable President of the Board of Agriculture appeared. St. Ermins Hotel, Westminster, Headquarters for the Department of National Service, became one of the most interesting spots in London. The call had gone out that every woman who had ever ridden to hounds should enlist under the banner of Hebe with the Hoe, and the ranks filled like a subway express.

Not only in England, however, has bacon become a dinner table topic as well as a breakfast table necessity, for Long Island rose to the occasion this spring when Mrs. Arthur Scott Burden contributed twenty-one piglets to the kiddies in the vicinity of Hicksville, pigs to be taken care of all summer, sold, paid for at the rate of five dollars per tail, with the profit to be banked for Tommy to go to college on, and his father to take notice of and profit by.

ASSISTANCE FOR THE AMATEUR

The only State School of Agriculture in New York is at Farmingdale, and from here Hicksville procured a gardening instructor, who lectured on everything from cold frames to harvesting, with side trips leading toward canning and preserving, drying and storing, the fruits and vegetables with which Long Island will respond so plentifully if a little moral suasion and fertilizer is brought to bear on the situation. Other women interested in the possibilities of the district during the War are Mrs.

(*Continued on page 94*)



If there were one or two strange birds about, you'd think that it were a picture-garden on a sampler. But it is a salad garden, if you please. It's all here, too, everything from endives to that slim débutante, the spring onion. The hedge about it is one of tomatoes growing on a wattle, and dwarf nasturtiums—a glorious color scheme. And the gardener's house is in the rear



Two ways of being a decorative spot on the landscape. It's especially effective if you happen to be twins



There was a time when the popular idea of a siren was a woman who could sing a little, speak a little French, flirt a very little, be very good and not too clever—but that was before Lucile made things like this black charmeuse frock. It certainly has a way with it, a charming new neck-line for one thing, and then the simple lingerie collar and cuffs. The drapery is so arranged that both sides of the material show, which gives the effect of contrasted weaves. The turban is of fine black straw, trimmed simply with black-edged white ribbon and a fold of black malines around the edge

The charm of this suit is the youth of it—and that's charm enough for anything. Just leave Lucile alone with a large piece of blue serge in its natural condition and she can in no time design a suit of this sort, and a hat to go with it. The straight-hung skirt is laid in deep plaits and the jacket is belted in a bit at a rather high waistline. The hat is a dark blue silk, but faced with white straw. Its trimming is a heavy tassel of blue silk stranded with bright threads. This sort of a tassel is never idle; a turn of the head animates it and causes it to take a new and interesting position

DEMEYER



Really to appreciate this blouse, one must imagine the color. It is a lovely ephemeral thing, and there's youth in every line of it. Think of a pair of purple eyes under a hat made of layers of purple chiffon; and then imagine the color of the Georgette crêpe blouse—flesh color, and banded in every desirable place with a bright line of flame colored satin



LUCILE CASTS THE MAGIC OF HER SPELL OVER CHIFFON AND SERGE ALIKE; AND THE RESULT IS A PERFECT THING, EACH OF ITS OWN KIND

Full descriptions of these costumes are given on page 35

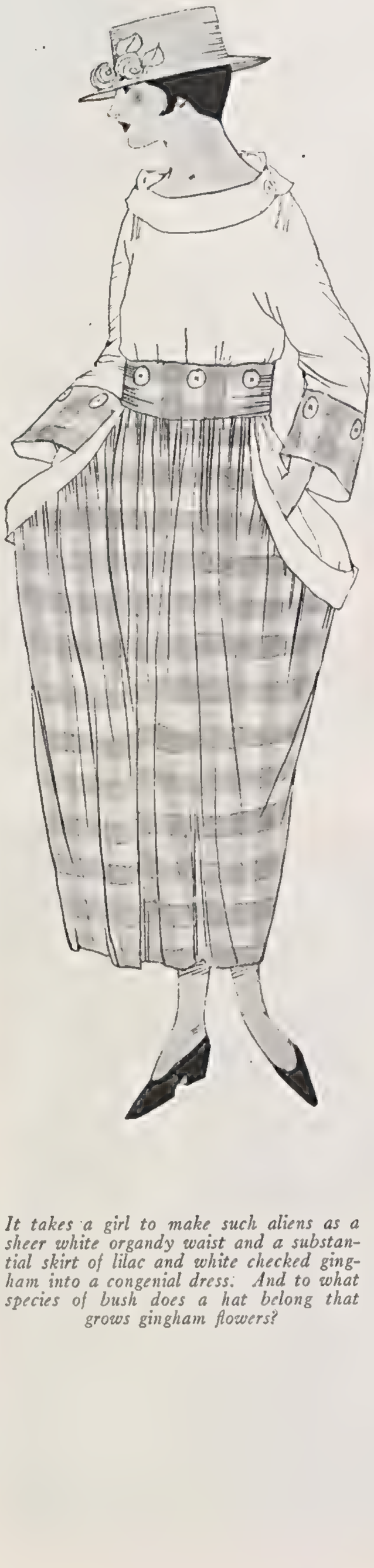


(Left) A suit of Scotch homespun suggests a long walk on a windy moor; but, when one sees its collar of gray green velours, one comes back sadly to a too polite world; this and top coat below from Polifeme



This dress is popular with tucks and ruffles; and the hat has reached that blissful state of independence where it dares to have leaves that are black and cherries that are blue; this and costume opposite from The Sports Shop for Women

This top coat of chocolate-colored silk poplin, which may be worn to either afternoon or evening functions, is like a charming friend who fits in anywhere



It takes a girl to make such aliens as a sheer white organdy waist and a substantial skirt of lilac and white checked gingham into a congenial dress. And to what species of bush does a hat belong that grows gingham flowers?

In a COUNTRY GARDEN *all* SORTS *of* THINGS GROW

Rebellious Dresses Insist upon Their Waists and Skirts Being of Different Materials; Hats Want to Be Made of Gingham Instead of Straw

THE sleeveless jacket in the midde of this page is of copper-colored duvetyn, lined with beige silk. The buckle is black onyx. The blouse is of white handkerchief linen, and the collar and turned-back cuffs are outlined with narrow plaited ruffles of the handkerchief linen. The skirt is simple in design, but the novelty lies in the material of yellow table damask, brocaded in white. The border of the tablecloth is used for the deep band which forms the hem. These skirts are shown in red and white and in blue and white. The hat is of rough oyster white straw and is trimmed with an appliqué of black velvet.

COUNTRY CLOTHES ARE THE NICEST PART OF THE COUNTRY

The new slip-on sweater of brown stockinette, sketched at the lower left of this page has pockets, collar, cuffs, and belt outlined with brown wool. The sports skirt is made of ticking, the kind that is used for pillows. This skirt, which is white with a closer weave of the material forming a white stripe, is laid in folds from the waist, and is finished with a wide belt, which fastens in the front with pearl buttons. The straw sailor hat has a red crown and a blue brim. The navy blue ribbon around the crown is made into a flat bow at the side.



This brown stockinette jersey has need of its sobriety, for—the skirt is of pillow ticking, and—the hat is red and blue; this and the costume across the page from La Jeunesse



For love of this waist this sweater lost its arms; the damask of this skirt is exactly like table damask; the American hat with its appliqué of Chinese design is somewhat of a mongrel; from the Sports Shop for Women

A simple blouse is one of the necessities of country life. The one on the right of this page is of white handkerchief linen. It slips on over the head, and is fastened at the cuffs and collar with white linen bows. The skirt is of cretonne and is trimmed with cord fringe. A loose bag hangs at one side of the front to take the place of the pockets. The sailor hat is of Indian print, which resembles a fine cretonne, and is trimmed with buff-colored cotton cords.

One could not spend one's days in the country without a suit of cream colored serge or gabardine. The one at the top of page 34 is of white Scotch homespun, not unlike a French flannel. The coat has a collar of gray-green velours and may be worn turned back. The straight belt is piped with the green velours and fastens at one side with pearl buttons. This suit may also be had in oyster white linen or in tan linen.

The linen dress will hold a prominent place in the wardrobe of smart women. The one at the left of page 34 is in yellow handkerchief linen and may be had in a variety of other colors. The waist is trimmed with tucks, and the collar and cuffs are of white handkerchief linen, edged with plaited ruffles of the white linen. The skirt is quite full and is shirred in at the waist. The hat is a mushroom shape of yellow Havana straw, trimmed with black leaves of patent leather, flowers of blue silk, and cherries of navy blue enamel.

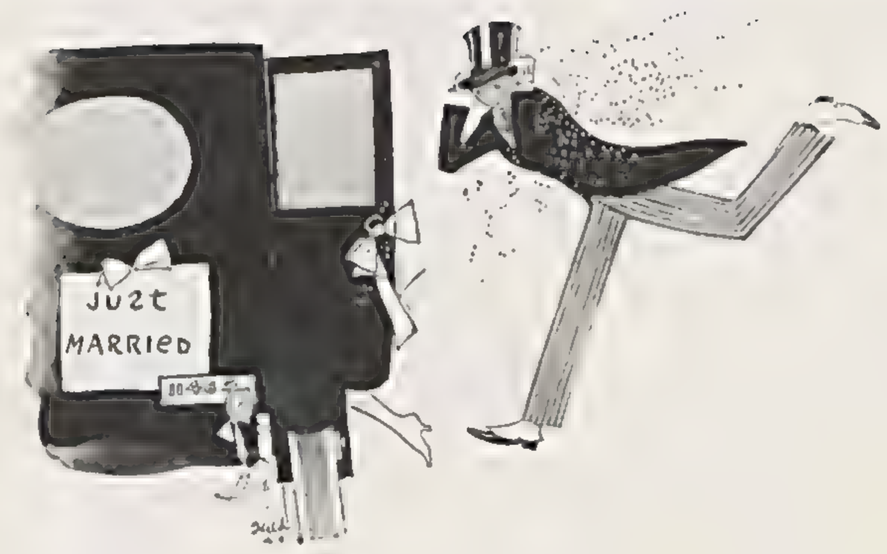
THIS FROCK AND TOP COAT HAVE DECIDED TO BE DIFFERENT

One might think the frock at the right of page 34 a separate waist and skirt, but it is one of the newest one-piece dresses, with different materials used in the waist and skirt. The waist is of white organdy and the skirt is of white and lilac checked gingham. The three-quarter sleeves are finished with a band of the gingham. The melon line of the skirt is emphasized by two pockets, lined and faced with white organdy. The sailor hat is of lilac and white checked gingham in a very small check.

The top coat at the bottom of page 34 is of chocolate-colored silk poplin. It is called a cape coat because it is as loose as a cape, but has short sleeves. The fulness falls from a round yoke, which forms part of the collar, and the coat fastens with one button just above the yoke line.



This handkerchief linen blouse slips over the head, and childish linen ribbons at the collar and cuffs are playing they are buttons and buttonholes. The skirt is of fine cretonne



The bride's playful little brother has thoughtfully decorated the motor with white ribbon, so that no passer-by need be in any doubt as to the nature of its occupants

HERE COMES THE GROOM

The Hand That Holds the Wedding Bouquet Rules the World; No One Cares about the Groom—He's Only There Because It Takes Two to Make a Wedding

By DOROTHY ROTHSCHILD

IT'S a woman's world. When a guest returns from a wedding, the first thing that is asked is, "How did the bride look?" No one ever rushes to meet that returning guest, panting in tones hoarse with suspense, "The groom, the groom—what of him?" Every one clamors to hear the unexpurgated account of the bride's costume from the topmost petal of her orange blossoms to the uttermost ends of her train, but no living soul is in the least interested in ascertaining whether the groom wore a cutaway coat or a one-piece bathing-suit. The newspapers battle to get the bride's photograph; they do everything but get out an extra about it. They publish it together with a description of her gown, her gifts, and her antecedents, in the most important place they can find; but no paper devotes even so much as a typographical error to the description of the groom's costume. Now and then, at long and weary intervals, an impersonal society reporter coldly writes that "the groom wore the conventional black" and lets him go at that, but even that curt courtesy is dying out. The groom is just about as important a figure at a wedding as the Czar is in Russia at present.

A PITIFUL CASE

In all this sad world there is no sadder sight than that of the groom standing at the altar, more married against than marrying. He is mercifully allowed to turn his self-conscious back to the wedding guests, who regard him with the same glitter in their eyes with which the spectators at a bull-fight look on the bull. He does not see them, as he stands there awaiting the cue for his dramatic, "I do," and dreading that he may go up in his lines, but to his blushing ears are lightly wafted their delightful little whispered comments:

"What on earth did she see in him?"

"I can't understand Ethel,—with all the beaux she had, too."

"It must be his money."

"I suppose she thought that she'd better marry young. She's the type that fades early."

"Well, you'll see. This will last just about six months."

EVEN THE WAR GROOM

They haven't the slightest respect for a uniform; they won't even have mercy on a war groom. He can hear their refreshing little whispers about, "Well, I suppose they'll let anything into the army, these days, just to encourage recruiting." After he has lived through the siege of a wedding ceremony, it's no wonder the groom murmurs to himself. "War was never like this."

There is one good thing about being married, though; the groom can never be bored during the ceremony. There are so many little things for him to do. He can wonder why he ever started all this, anyway. He can reflect on all those promises he is making and realize that when he utters his "I do," he has said something. If they'd only set a time limit on all this loving and cherishing and forsaking all others; that's the trouble with the whole arrangement,—it's so painfully permanent. He can wonder if there is any possible chance of the ring being found at the right moment. He can pray for a miracle to happen,—a miracle that will quickly and painlessly untangle the bride's veil from around his ankles. He can wonder if he looks the way he feels. Though he may not be clairvoyant, he can see the mental reservations that are going on under the bride's veil when she falteringly promises to obey him. He can wonder how he is ever going to get down that interminable aisle with the eyes of all her relatives and old lovers upon him,—and look as if he didn't mind in the least. Or he can spend the time just in dreading the reception.



There is one good thing about being married, though; the groom can never be bored during the ceremony. There are so many little things for him to do. For instance, he can pray for a miracle,—a miracle that will quickly and painlessly untangle the bride's veil from around his ankles

THE WORST PART OF THE MARRIAGE

For the worst is yet to come. After he is thoroughly married, after "The Voice that Breathed O'er Eden" has had its say, after he has managed to get down the aisle, clinging desperately to his brand-new wife,—then comes the climax of the atrocities. He must stand beside his bride, a target for congratulations. He must shake hands with all her uncles, and her cousins, whom he curses by the dozens, and he must try to bear up when her most unappetizing aunts insist on kissing him. He must behave just as



He can wonder, if he looks the way he feels,—how is he ever going to get down that interminable aisle with the eyes of all her relatives and all her old lovers upon him, and look as if he didn't mind in the least?



The guests haven't the slightest respect for a uniform; they won't even have mercy on a war groom. After he has lived through the siege of their whispered comments during the ceremony, he murmurs, "War was never like this"

ing guest and exclaims, "Thank you," in tones of heartfelt gratitude before the guest has had a chance to utter a word—all these would afford a complete course of study to any conscientious student.

And when it's eventually over, and the bride departs to change her wedding gown for her whither-thou-goest-I-have-to-go costume, the groom is still a pathetic figure. He is not yet out of his misery. For the hour of weeping has begun, and everybody connected with the bride, especially mother and aunts and spinster friends of the family, begins to shed tears as the moment for her departure draws near. It is always such a pretty compliment to the groom. Even when he and the bride have fought their way through bombardments of confetti, there is no peace for him. The bride's playful little brother and several kindred spirits have thoughtfully decorated the waiting motor with bows and streamers of white ribbon, so that no passer-by need be in any doubt as to the nature of the fleeing occupants.

From beginning to end, the process of getting married is a sad one for the groom. The bride plays the stellar rôle; she is always in the limelight. Every one admires her and is interested only in her. The groom is just a sort of stage property. It takes two to make a wedding—that's the only reason he happens to be there at all. He is lost in a fog of oblivion which envelops him from the first strains of the Wedding March to the beginning of the honeymoon.

Perhaps, some day, something will be done to alleviate all the horrible suffering of grooms. There is always some noble soul who rises to fill a crying need, and some day, in the dim Utopian future, there will be born a mighty genius, a benefactor to all humanity, who will invent a bridegroomless wedding.

if he remembered all those strange people who invariably appear at weddings,—and "strange" is putting it mildly. Most of them are positively bizarre.

Any student of abnormal psychology would be deeply interested in studying the groom at the wedding reception. The faraway look in his eyes, the rigid smile, the hectic flush, the way he fervently grasps the hand of the approach-

NEW YORK FOUNDS ITS GAIETIES ON CHARITY

Despite the War Cloud, New York Succeeds in Being Gay,—But Almost All Its Gaieties Are in Behalf of Its Patriotism or Its Charities

THIS has indeed been a season of climax and anti-climaxes. After having been formally rung down on the final night of the opera, the curtain of the Metropolitan Opera House was hurriedly raised again, and the building was made ready almost over night to receive an audience as large as any which has assembled there during the season. The occasion was, to quote the program, "A Tribute to Maréchal Joffre from the Citizens of New York." Certainly, no one could ever accuse America of lack of admiration for the French. It is only necessary to play the opening bars of the Marseillaise to quicken any American audience into vociferous enthusiasm, and the ovation tendered the members of the French mission, and especially the hero of the Marne, was indeed a genuine tribute, and peculiarly American in spirit.

TRIBUTE TO WHOM TRIBUTE IS DUE

Because of a misunderstanding, Marshal Joffre was the only one of the French party who made his appearance at the Metropolitan Opera House. He came in while Ignace Paderewski, who, like a number of other distinguished artists had voluntered his services, was playing Chopin's Valse Brillant. Not realizing what had happened, Paderewski continued playing for some minutes, but he might as well have been a figure in a moving picture. The ovation tendered Marshal Joffre completely drowned the sound of the piano. When Paderewski understood that Marshal Joffre had entered his box, he rose from his place at the piano, and the Polish patriot saluted the French patriot while the orchestra struck up the Marseillaise, during the playing of which the Marshal stood at attention. Many in the audience were disappointed that Marshal Joffre did not go upon the stage, since it was impossible for those in the upper part of the house to see him; but at least they had an opportunity to pay their tribute to the great French general who drove the Germans back from Paris.

From the standpoint of dress, the audience at the Metropolitan was indeed an unusual one. Marshal Joffre had requested that the audience observe the French custom of refraining from evening dress in the time of war. Some of the women had evidently been informed of his request, and some had not. The result was that in one box one would see a woman in somber colored gown and hat, while her neighbor would be in a brilliant evening toilette. Mrs. William K. Vanderbilt, for instance, wore the sand colored afternoon frock and the sand colored hat with the flaring frill pictured at the right of the sketch at the bottom of page 38. Her daughter, Mrs. Ogden Mills, who accompanied her and who is pictured at the left in the same sketch, wore a formal black evening gown and a black coat, and Miss Eleanor Lamson, who was in the same box, was gowned in yellow taffeta. In another box was Mrs. Vanderbilt's other daughter, Mrs. Cyril Hatch, who wore a gown of black tulle, very sheer and fluffy; she appears in the middle of the sketch at the top of the same page. At her right is Mrs. Lydig Hoyt, who looked particularly lovely in a gown of green chiffon and silver cloth with a handsome chinchilla cloak, and at the left of the same sketch is Miss Elsie de Wolfe, who wore a black gown shining with silver.

In the box at the left of that occupied by Marshal Joffre and the Governor, were the Governor's wife, Mrs. Whitman, who wore a black gown and large black hat, Mrs. Cornelius Vanderbilt, who wore old-blue, and Mrs. Lorillard Spencer, who wore a black afternoon gown and a hat of black tulle, rather audaciously posed. A great deal of black and silver was worn; black, probably, out of respect to the serious nature of the mission of the guests of the evening,—and silver just because it is so becoming. A very beautiful gray-haired woman seated in one of the boxes wore a charming black gown, with long silver sleeves. Mrs. Burke Roche wore an afternoon dress of dark red velvet with steel ornaments; together with her son, Francis, she sat in the orchestra. There were even more smart people in the orchestra than in the boxes, for many of those who are usually brilliant figures in the grand tier were seated inconspicuously in the lower part of the house. Programs were sold by a number of the débutantes of the season, and by sailors from the French ship, *La Lorraine*, which brought over the members of the mission. These sailors are delights to the eye in their blue suits with broad blue collars and their round blue hats topped

NOTE:—Vogue would call attention to pages 52 and 53, on which is printed Mr. Coffin's message to his countrymen as reported in the New York Sun—a message which should be "printed in letters of fire and put up against the sky to be read by every citizen daily so long as the war lasts."



Miss Maud Kahn wore this quaintly shaped arrangement of dark brown straw and pheasant feathers, and she wore it to a Ritz matinée

with gay red pompons. One of these brave program venders is sketched at the upper right on this page.

The dance which the Countess of Kingston gave in aid of disabled Irish soldiers was held in the ballroom of the Plaza, and it, also, brought out many smart people. Lady Kingston, in white satin and pearls, received her guests, who included Mrs. Cornelius Vanderbilt, Lady Lister-Kaye, Mrs. Burke Roche, and Mr. and Mrs. Alexander Dallas Bache Pratt. One of the most distinguished-looking women present was Mrs. John King Van Rensselaer, who is sketched at the right in the middle of this page. Her white hair was dressed rather high at the back, and the contour of her head was emphasized by a salmon colored ostrich feather, which curled closely about her coiffure. Her coat of black brocade had touches of salmon color here and there,



It happened in the Ritz —a hat with an upward sweep of feathers and another hat with all its chic in its rolled-up brim

and a scarf of white tulle was wound about her neck above a string of beautiful pearls. A very charming young girl, who was one of Mrs. Burke Roche's party, wore a frock of soft pink satin draped with lengths of white tulle, and caught in at the feet in an extremely chic manner.

Another smart woman wore a gown of black satin and silver and black brocade. The silhouette of this gown appears in many of the chic new models; there is a rather close-fitting underdress of some sort, beneath a loose skirt drapery, which is draped in loops about the waist-line.

WHAT WAR BRINGS ABOUT

The war is responsible for even more interesting things than benefits; almost all weddings nowadays seem to hinge upon it. The wedding of Miss Lillian Hunt Talmage to Mr. R. Cecil St. George, which had been arranged to take place late in June, was hurriedly advanced when Mr. T. Hunt Talmage, the bride's brother, was appointed to the American Ambulance Field Service. Though there was not time even to issue formal invitations, and only the most intimate friends of the family were present, this was one of the most charming weddings of the season. The bride's gown is sketched at the bottom of page 39. It was of white satin, and the skirt, which was quite short, was draped over a petticoat of white lace. The train, one of the longest that has been seen this season, formed one sweeping line with the veil of rare old lace, which was fastened at the back of the bride's head.

The military atmosphere was most pronounced in the wedding of Miss Constance Fairchild to Lieutenant-Commander Byron Andrew Long. Lieutenant Long is one of the crew of the United States destroyer *Nicholson*, and he, his best man, and the ushers, were in full uniform. The bride's only attendant was Mrs. William Young, who wore a gown of dull blue taffeta with a natural colored straw hat trimmed with



Mrs. Lydig Hoyt in green, Mrs. Cyril Hatch in black, and Miss Elsie de Wolfe in black and silver were together at the tribute to Joffre

a flat blue bow. Her costume is sketched at the top of page 39. An extremely chic hat of tan tulle was worn by one of the guests, who complemented it with amber earrings.

Some exceedingly smart costumes appeared at the matinée held at the Ritz-Carlton for the benefit of the Church of the Heavenly Rest. A woman seated in one of the boxes wore the hat with curling ostrich feather and heavily dotted veil pictured at the upper right on page 39.



At the races one blustery spring day, Miss Katherine Porter wrapped herself in this velours coat



At the tribute to Marshal Joffre, some refrained from evening gowns, and some didn't at all. Mrs. Ogden Mills wore an elaborate black gown, Miss Eleanor Lamson wore a frock of pale yellow taffeta, while Mrs. William K. Vanderbilt wore a neutral tinted afternoon gown and hat

Every French sailor who sold programs in the Metropolitan Opera House at the "Tribute to Maréchal Joffre" was just as picturesque as this



Another chic hat was trimmed with crossed quills, and still another had pheasant feathers wound about it. Miss Maud Kahn also sponsored pheasant feathers as trimming of the unusually shaped hat of dark brown straw sketched at the upper left on this page. After the matinée, almost everyone went down into the grill for tea, where were seen the two hats sketched at the left in the middle of this page. The sweep of the stiff dark brown feathers on the hat at the left was very smart, and the rolled up brim is responsible for the chic of the hat at the right.

RE-ENTER THE HORSE

The second meet of the Rockaway Hunting Club at Hewlett Bay, though it was held under anything but auspicious weather conditions, was such an interesting sporting event that it more than compensated those who attended it for the discomforts they were obliged to undergo. A sharp wind



Mrs. John King Van Rensselaer's white hair was dressed high, and its contour was emphasized by a bright ostrich feather curled about the coiffure

was blowing, and between the races almost everyone deserted the grandstand in favor of whatever sheltered nook the park afforded,—and those sheltered nooks were painfully few. A large number of enthusiastic sportswomen were in attendance, among whom was Miss Katherine Porter, who was bundled to the ears in the tan velours coat sketched in the middle of this page. Above this coat her small white straw hat appeared in smart defiance of the bleak day. Mrs. Alfred Macy wore a warm coat over her blue serge suit; only her hat of dark blue and tan straw, with a cluster of white daisies at the front, suggested that the year, if not the thermometer, was at the spring. The exceedingly chic mourning hat which is sketched at the upper left on page 39, was worn by a slender dark-haired woman, who was an interested spectator of the events. It was of black crape with narrow frills of black crape around the edge of the brim and the top of the crown; it had a narrow facing of white, and to the back was attached a long black veil bordered with crape. A black-haired débutante wore the costume sketched at the left in the middle of page 39. The coat of violet velours, collared and cuffed with badger, was worn with a skirt of brown and yellow plaid, and the blue straw hat was trimmed with a quill made of ostrich flues, which curled across the front of the hat. One of the new white rubber raincoats was sponsored by the slender dark-haired woman who is sketched in the middle of page 39. She topped it with a hat of rough black straw, bound around with



A chic mourning hat appeared at the races

a soft silk band, and, by the way, hats of this kind give evidence of being very good during the coming summer season.

COSTUMES ABOUT TOWN

Smart costumes are appearing just as numerously about town as at the races. One of the smartest is being worn by Mrs. Steuart Davis. The dress is of dark blue serge embroidered in tan worsted, and the sash-ends are tasseled in worsted. When the weather is cool, there is a long cape of the blue serge to go with the frock. With it she wears a dark blue straw hat faced with tan and banded with tan ribbon. Her shoes of tan leather are most unusual; the vamps, which extend well up over the instep, bear cut-out designs which reveal the brown silk stockings beneath. Her costume is sketched at the right in the middle of this page. Mrs. Felix Rosen wears a gown of dark blue Georgette crêpe heavily embroidered about the neck and sleeves with cerise beads, and Mrs. Henry Sanford wears a tan jersey frock which falls loosely from the shoulders and is held in about the waist with a narrow belt. Her hat of dark brown straw is trimmed with nasturtiums, and her shoes of tan suède with stockings to match complete the color scheme.

A BROWN STUDY

Brown is one of the smartest colors that one can wear this season, and brown sports clothes are particularly chic. There is a certain warm shade of brown that one usually sees in the sports coats which men wear with white trousers; that brown is now being adopted by women for sports coats to go with white or with tan and white checked skirts. An exceedingly smart woman at one of the recent race meets wore a sweater of this shade of brown, accompanied by a tan and brown checked skirt. The sweater was of the slip-on variety, and it was girdled about the waist with a tasseled belt of brown worsted. Her Alpine hat was of dark brown straw, and about it was wound a long pheasant feather which escaped in a slim pointed end at the back. Her low-heeled Oxford ties were of that very dark brown which is now so smart in footwear, and she wore stockings to match.



At the races at Hewlett Bay Park a black-haired débutante chose these means of guarding against the spring cold

Brown patent leather shoes are a distinct novelty, and, for that reason, distinctly chic. Only the most exclusive bootmakers are showing them, as yet, and some of the best-dressed women are wearing them with afternoon costumes. There is also a decided vogue for suède slippers of a warm shade



Mrs. William Young, the only attendant at Miss Constance Fairchild's military wedding

of beige; as a rule, these slippers are ornamented with rather large buckles of steel or silver. Mrs. Philip Lydig wears slippers of this sort with an afternoon dress of dull black taffeta. Gray suède slippers, usually ornamented with shining buckles, are also being worn by many smart women. Neither gray nor beige slippers are worn on the street, of course.

One sees many lace jabots. This is the first time in a number of years that it has been pos-



White rubber raincoats and straw hats banded with soft silk give promise of spending the entire summer with us

sible for a well-dressed woman to make such conspicuous use of beautiful lace for street wear. Rare bits of filet and Venise laces and of sheer Valenciennes lace are not infrequently seen at the neck of a simple tailored suit. It is to be regretted that there are also in evidence jabots of rather poor imitation laces, for it is the imitations of an attractive fashion that shorten its life among smart people.

Of summer furs, the smartest of all is pointed fox. It seems a most unexpected fur to be in vogue during warm weather, but its very unexpectedness adds to its charm. In town, with a tailored suit of black woolen material, with a black satin frock, and, above all, with a frock or suit of Oxford cloth, a scarf of this fur provides a telling touch. In the country, it is also exceedingly effective when worn with a sweater.



Pleasant things happen at the Ritz, including this smart hat

The vogue of black and white is most decided. Tailored suits of black and white cheviot—the black is the background, which is crossed with broken bars of white—are extremely good. One-piece frocks are also made of this checked stuff, which, however, is not much used for coats. The checked stuffs that are turned into sports coats are far more startling in color.

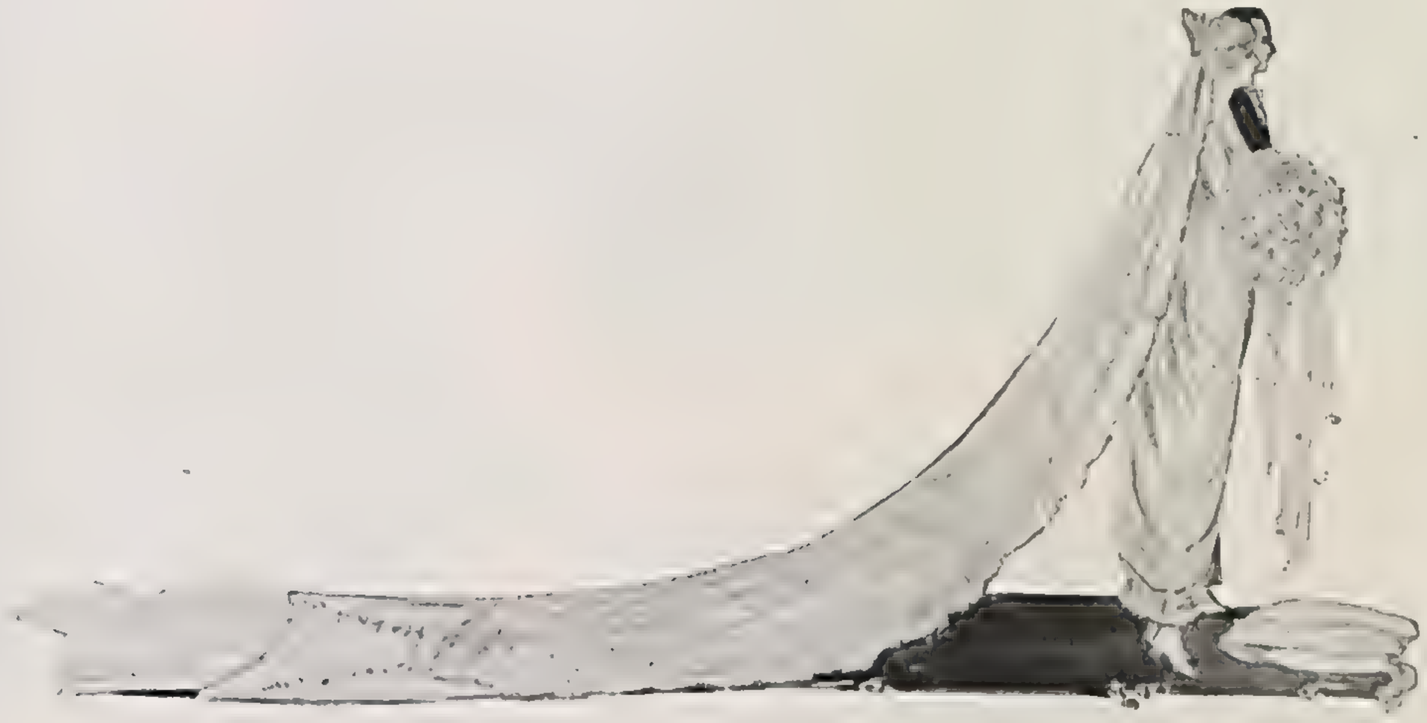
New frocks of black satin are touched effectively with bits of emerald green or bright blue. The vivid color is secreted, as it were, about the frock—in a collar that falls at the back, for instance, or in the under side of a plait, in a girdle, or in a pocket lining. Black satin, by the way, is exceedingly smart at the moment; sometimes it is unrelieved by so much as a glimpse of any color. One new frock has a wide girdle of black satin combined with purple and gold, and the bodice has revers of purple silk jersey,—a most unusual combination. Another gown is girdled with tête de nègre satin embroidered with jet beads and tasseled with jet. One of the most popular fabrics is etamine, which is much employed for summer frocks, and which is thin, cool, and generally satisfactory. It is very pretty in beige, blue, or red, and it may be combined, like serge, with foulard or voile de soie in beige or begonia red.

Some very new frocks are made of black serge with a touch of crisp white about neck and wrists. Black serge is really surprisingly smart, and it does not in the slightest degree suggest mourning. Not only are all-black frocks of all tissues chic, but a touch of black gives a certain character to many a frock of pale color. Beige, gray, and pearl gowns, besides frocks of figured materials, are all the smarter for a touch of black in just the right place.

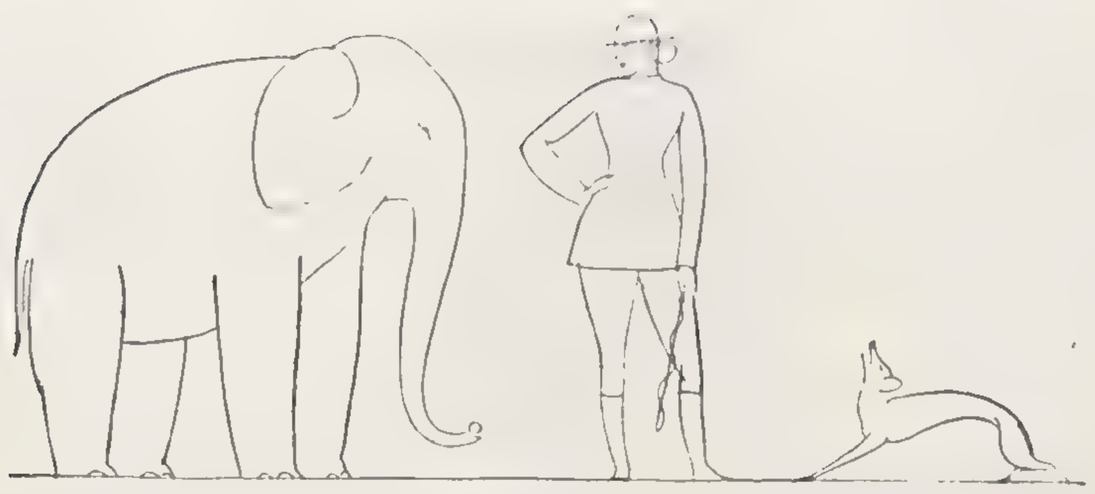
A frock of black tulle and black lace may take the place this season of the frock entirely of lace. Tulle forms the underdress, as a rule, while the lace is arranged as a sort of apron tunic, or as a straight cape-like drapery which falls from the shoulders. Beads of jet or pearl are used as trimming. Exquisitely filmy are some of these creations.



When it's cool, Mrs. Steuart Davis wears a cape over this frock of blue serge embroidered in worsted zig-zags



When Miss Lillian Hunt Talmage became Mrs. R. Cecil St. George, the train of her white satin gown went to amazing lengths



CHARITY MAY BEGIN IN THE ZOO

The Characteristic Melancholy Which Dims the Glory of Charity Sales, May Be Dispersed by a Little Originality; It Is Merely a Matter of Realizing One's Resources

By ROGER BOUTET de MONVEL



A lion cub may not be exactly what you want, but he is not more useless than much that charity bids you purchase and carry home under your arm

YOU ask me, my dear Lise, to advise you concerning your approaching charity sale. It is a question, I understand, of a benefit for your little Chinese babies. I hardly know from what peril you are rescuing these young innocents or exactly how it is to be done, but anyway it is a work which interests me deeply and which I applaud with all my heart. Despite my interest, however, I must confess that your questions cause me great embarrassment. Give you advice! Indeed, it is rather I who should ask your advice.

You always laugh when I tell you that I should like to live your life, that I envy the existence of a beautiful woman. I assure you that there is nothing to laugh at and that I am not joking. There are a thousand reasons why I should like to change places with you. Would to Heaven that I could enjoy your experience of entering a box at the opera to find a hundred lorgnettes turned in envy upon my charming person; would to Heaven that at the end of the hunt, the master of the hounds might come with great ceremony to do me the *honneurs de pied*, that when I prepare to step into my carriage, ten gentlemen of rank might rush to aid me, that I might be permitted to adorn myself with such a gown as that which you wore one day last month, with such a hat—but I am wandering from the subject.

THE MASCULINE HANDICAP

To tell the truth, my greatest reason for wishing myself in your place, is just that I might possess your tact as a benefactress, your art of giving graciously. In this matter, alas, we men are somewhat like the ass in the fable who wished to imitate the little dog,—awkward, brusk and clumsy to such an extent that instead of giving charity we are most often reduced to begging it. And even in asking, we but half succeed; I would not call up painful thoughts, but you know, my dear Lise, to how little purpose have served my most ardent prayers to you (let me say in passing, however, that I refuse to give up hope), how they have all been in vain, how stubborn you are, to what degree—*bon*, I am forgetting again the subject which interests you.

Let me tell you, then, that the abandoned sex, that is, my own, if I must be exact, is to its own great misfortune ignorant of the gentle art of giving. Do not misunderstand me, *chère Lise;* I would not say that its representatives are the enemies of compassion and charity. On the contrary, I hold it unquestionable that they are born with excellent hearts, with an unfailing tenderness, and with the most generous natures in the world. Unfortunately, once more, graciousness is not their heritage, nor is tact, nor that inexpressible something which every woman knows and which lends value to the most insignificant gift. Our intentions are excellent; it is only skill in the doing of good deeds that is lacking in us. However, many a man gives advice which he could not carry out, and since it is a question only of general directions and advice from a distance, I shall try, conscious as I am of my limitations, to aid you to the best of my ability.



We of the abandoned sex are ignorant of the gentle art of giving. It is rather that we are standing outside the door to which we have no key, ourselves begging for charity

LET US PRACTISE CHARITY GAILY

In the beginning, let me state that I am a sworn partisan of charity sales. They have their detractors, who are always inclined, as you know, to heap blame upon all such affairs, because of their occasionally luxurious and frivolous setting. Some of these evil-minded people even pretend that the expense of such affairs generally exceeds the receipts and that it would be better, in the end, to give directly to worthy charity the sums which are spent on useless preparations. False, dear friend, more than false! To give to such beneficent works an air of somberness and melancholy is to make virtue itself disagreeable. Far better is it to practise charity gaily, with a smile on the lips and even to add to it, if need be, a note of elegance.

THE REEF OF BANALITY

But just here lies the difficulty. I see the reef on which countless charity sales are wrecked. Nothing is simpler than to tell you to avoid as you would the plague that characteristic banality, that melancholy display, where three faded trifles, four old presents from forgotten corners of some drawer, brought to light to their own great astonishment, and bits of feminine handiwork execrably done and utterly useless, all play at hide and seek with each other. Ah, the things that appear at charity sales,—those dreary counters, those cracked and banal bibelots, the penholders of celluloid, the note-paper purchased from the corner shopman, stale cakes, boxes of indifferent sweets or atrocious cigarettes,—there is no end.

(*Continued on page 92*)



After all, why bother with banal bibelots? Is not feminine charm sufficient?





The presence of Miss Mary Pyne, daughter of Mr. Percy Rivington Pyne, was one thing that added to the attraction of the paddock at the Belmont Park Races



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Mrs. Perry Belmont and Mrs. Charles H. Marshall at the opening of the United Hunts Racing Association at Belmont Park Terminal. Mr. Perry Belmont, president of the United Hunts Racing Association, has received the commission of major in the United States Army

To Mr. Joseph E. Widener of Philadelphia, and his daughter, Miss Fifi Widener, the fourth race at the opening of the Belmont Course was of particular interest, because their "Skibbureen" was in it and made an excellent showing, though outdistanced by "Cherry Mallotte"



(Below) It was a smart costume, the extremely simple one worn by Mrs. Sherwood Aldrich, and one very happily suited to the perfect May day that the United Hunts Association was fortunate enough to choose for its opening

(Below) In the costume of Miss Florence E. Gilbert, daughter of Mrs. Cyril P. W. F. R. Dugmore, a great deal of the spirit of the occasion was embodied. Her dark blue serge suit was relieved by the brightness of her close-fitting blue hat





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This may be taken as a representative group of the younger married set at the races. They are Mrs. Angier B. Duke, Mrs. Frederick T. Frelinghuysen, and Mrs. Charles W. Fisk. The meet had an unusually interesting program, including horse-racing of the old school

THESE WERE THE EVENTS OF THE OPENING DAY AT THE BELMONT PARK TERMINAL COURSE

NOW THAT WOMEN IN MOURNING GO OUT SO MUCH MORE THAN FORMERLY, COSTUMES FOR MANY OCCASIONS ARE NEEDED

MODELS FROM WANAMAKER



Widow's bonnets vary but little in shape, and it is merely being slightly pointed at the front and slightly higher in the front than in the back, that gives this small toque of black crape its claim to distinction. The long crape veil starts from the brim of the hat and falls in soft plaits across the crown



The crape veil is now rarely worn after the first weeks of mourning. The long veil of black chiffon, which is much lighter, may be worn instead of crape. This face veil is a half circle and is edged with a narrow band of black crape. The black chiffon blouse is trimmed with tucks and small covered buttons



POSED BY MARION DAVIES



This hat of dull black silk is suitable for a young girl in mourning. The crown of silk is softly draped, and the brim is slightly mushroom in shape. The star ornament at the front is embroidered in dull black beads



(Left) In later mourning, one may attend formal dinners and one may wear this evening gown of black charmeuse, trimmed with dull jet and dull beads. From the shoulders at the back fall butterfly wings of black silk net, picot-edged. The fan is of dull black silk, mounted on carved ebony

(Right) Custom now permits much latitude in the matter of wearing touches of white in first mourning. This mushroom hat has a brim of white crape and a long unhemmed veil of black chiffon. This afternoon frock is of black crêpe de Chine and black beads, and the shoes are of dull leather

THE CORRECT APPAREL FOR MOURNING

Costumes for the Day and for the Evening Now Claim Equal Rights in the Mourning Wardrobe

THERE is probably no time in a woman's life when her attire is so severely scrutinized and so mercilessly criticized as during the period of mourning. Her friends, including her most intimate friends, will notice and comment on any disregard of accepted forms in her mourning habiliments, however hard they may try to make allowances for the effect of grief upon her. Carelessness, while it may be, and often is, the result of absorbing grief, will be taken for a kind of heartlessness. And, in the same way, if she is too perfect in her appointments, people are apt to find that the poor mourner is far too worldly. So, in this regard as in all the departments of a toilette, the conservatively well-groomed woman serves as the best model.

Fortunately, rules for mourning are becoming less and less arbitrary; and individual feeling or preference determines, to a great extent, the mourning costume, though it should always be remembered that, little as one may feel inclined to it, duty to oneself and one's family demands adequate attention to the toilette. The "trappings and the suits of woe" should not be so depressing that whenever other people, who have often equal reason for sadness, meet those who are in mourning, all the color of the brightest summer day fades into gray dulness. Others feel losses equally, no doubt, and do not need a sombre reminder.

SANITY IN MOURNING APPAREL

Consideration of the feelings of her fellow mourners has taught woman, as no book of etiquette could teach, the lesson of sanity in regard to her costume. She is no longer willing to darken every simple pleasure, every return to the normal way of living, by her dense veil through which her face shows white, nor to hang about the folds of her lustreless black gown great bands of crape, spotted with the conventional splashes of thicker material, which in the Middle Ages were supposed to represent tears. The modern woman, realizing the claims of life, takes up the burden again as soon as she feels the strength to do so; and she neither wears black so long as formerly nor makes herself conspicuous in her dress by going out of it gradually.

In Jane Austen's day, it was a sort of riddle to guess by the widow's apparel the months or years she had been widowed. We feel, nowadays, that there is something undignified in proposing this riddle to utter strangers. Who wants to hear a mere acquaintance say: "Mrs. X is getting over her grief; she has donned a lilac sash!"

SIMPLICITY AND CONSISTENCY

To invite this sort of speculation seems to the present-day woman worse than to make no sign of grief. She elects to wear the mourning that seems to her fitting and discreet, and she chooses to wear it for as long as her individual taste dictates. Here, as in all our ways, consistency is the greatest thing to be desired. When mourning is worn, every detail of the costume must be in accord. Simplicity is the first rule, and no jewels are worn, with the possible exception of pearls; even pearls are not worn in first mourning.

While the shops (and excellent shops they are) which have kept up a conservative clientele, continue to show the deepest heaviest crapes, such crapes are no longer manufactured for ordinary wear. The crape most used is a fine French variety, which expresses its purpose as well as the old crape and is much lighter and softer.



(Middle; above) A widow's bonnet, faced in white crape and with a chin strap of white crape, is both correct and becoming. The long veil hangs from the top of the crown in two long points; from Henesey

The regulation veil for a widow is now of waist or hip length and may be made of either crape or chiffon. In the somewhat rare cases where a veil to the hem of the skirt is worn, the veil is almost invariably of chiffon, rarely, if ever, of crape. The crape veil over the face is rarely worn after the first week or two of mourning. In every way, grief is being made a private matter; its conventional signs are still kept, but it is no longer a woman's wish to take the whole world into her sorrow.

There is a difference of opinion as to when a widow may adopt the white band on her bonnet and the white collars and cuffs. Strict followers of form feel that it is distinctly improper for a widow to show a vestige of white in her costume for a full month and that she would commit an unpardonable error in wearing even a touch of white on the day of the funeral. Other authorities have set the mark of the innovator on this convention, and hold it proper for a widow to wear, even at the funeral ceremony, a white band in her bonnet, and white collars and cuffs. In this wide divergence of opinion, the individual may choose for herself which course she will adopt. A correct use of the white band and white collar in deep mourning is shown in the costume at the lower right on the opposite page.

THE FASHION OF WHITE MOURNING

In recent years, many women have adopted white for mourning, a fashion which prevails at the court of Russia and in many eastern countries and which, especially considering the heat of our summers, is an admirable innovation. The same rules apply to white mourning apparel as to black. The materials should be lustreless and not a touch of black may be used, even on cuffs or belt; all is to be white, including the shoes. The same rules as to length, simplicity, and absence of ornament hold for white mourning as for black. There is no tendency to informality in this change of color.

To the woman who travels while still in deep mourning, a further concession in the matter of wearing black is made. It is entirely correct and much more comfortable for her to lay aside the heavy black and wear a very simple gown of some dark oxford gray material.

In minor points, such as cards and stationery and accessories of costume, the rules are somewhat more rigid than in gowning and veiling where latitude is and ought to be permitted. It is not good form to edge one's notepaper with deep black borders. A narrow band is quite sufficient and in visiting cards the same absence of ostentation is to be observed. Equally banned is the black-bordered handkerchief; good taste demands an all white one.

The shoes should be of dull black leather and may be either high or low. For evening wear, the slippers should be of dull black leather or dull black silk. Plain stockings of black silk are, of course, the only ones permissible.

The custom of recent years which frowns upon the old-fashioned and morbid seclusion of all those in mourning makes it essential that the mourning wardrobe, especially for second mourning, should include costumes for all occasions, even for formal evening wear. At the lower left on the opposite page and at the bottom of this page are shown a simple and correct formal evening gown, made of heavy black charmeuse and dull jet, and an evening wrap of black Georgette crêpe, trimmed with bands of black marabou. There is a little "bonnet" of corded dull black silk and black silk net shown with the wrap.

Now that a woman in mourning goes out more than in former days, she has need of an evening wrap. This one is of black Georgette crêpe with marabou trimming. The head-dress is of black corded silk; from Bonwit Teller

PARIS SENDS ITS REPRESENTATIVES TO MADRID

The Exhibition of Paris Fashions Held at Madrid Proved that Not Even the War Can Curb the Inventions of the Couturiers



CALLOT

Subdued colors in Paris are different from subdued colors any other place. There they are the excuse for things like a mauve taffeta coat over a mauve and black tulle frock



CALLOT

Of these gowns going to Madrid, some, despite wars and rumors, must be gay. See if you think this is: it is of brilliant red and green Chinese brocade and gold lace

BETWEEN the war and the weather, Parisians have had rather an unpleasant six months. We are in a way accustomed to the war, but the severe weather which has chilled Paris to the bone since the beginning of the year has become almost unendurable. We have become acquainted with cold in a way which we shall not soon forget. Mere clothing is no sort of protection against insidious cold like this. Nothing short of a thick, hard, all-enveloping shell could render one comfortable in such temperature,—provided, of course, that we might manage to generate a little warmth inside.

In spite of the continued cold weather, spring is abroad in Paris. The rhododendrons are in bloom along the Avenue des Champs-Elysées and the chestnut trees are in bud. We see the sun occasionally, and from all the garden we hear the early morning chorus of birds. A passing coal-cart—the property, as we learn on putting an eager question, of the Government—inspires us to hope that one day we too may be able to buy a sack of coal. Hope springs eternal.

Comedies spring eternal, too, in spite of the war. "Le Nouveau Scandale de Monte-Carlo," Sacha Guitry's new three-act comedy at the Bouffes-Parisiens, is light but entertaining. M. Dumeny as the Comte Armand d'Avegna falls into and out of difficulties with amusing facility, and Mlle. Alice Cocea wears three exceedingly simple but pretty Lanvin frocks.

For the moment the "legitimate" stage in Paris is more or less ignored on account of the new war pictures shown at the cinemas. Every Parisian wants to see the ruins of Noyon and the recovered villages of the north, and the cinemas are crowded day and night. Then there are the "tanks," which always provoke enthusiasm, and, newest of all, the United States army and navy pictures, shown to the accompaniment of much applause.

THE MADRID EXPOSITION

The great houses of Paris are preparing models for the exposition at Madrid, which, scheduled for April fifteenth, has been postponed again and again for various reasons. However, the models are very pretty, though they show no especially new features.

Two of the models made by M. Worth for the Madrid Exposition are sketched at the bottom of page 48. The one at the left is of dainty yellow muslin trimmed with exquisitely inset squares of lace, and the other is of white mousseline and white Chantilly lace, girdled with light green silk and trimmed with green and white beads. M. Worth is sending several other frocks to Madrid,—destined no doubt to please royalty. They are stately trained gowns of wonderful tissues—tulle and strass, satin and brocaded—as well as tailored frocks which will please all Madrid.

The line at the Maison Premet continues straight,—the waistline a bit vague, the girdle tied casually over the plaited front panel. Skirts are short and straight, with an occasional tablier or tunic—always graceful and altogether "Premet." Mme. Renée, the designer at the Maison Premet, has created a charmingly simple frock of light gray satin, with just a touch of violet satin for color. The straight collar is of violet satin, and the open tunic is faced on its front edges with violet. The girdle is wide and loose, and the long narrow ends are tied smartly on the side. The frock is sketched at the upper right on page 48.

With this frock Mme. Renée, who often wears her own attractive creations herself, wears a wonderful Maria Guy *capeline* of black satin, the brim of which



CALLOT

The designers say to themselves, "Now, it's war times; we really must stop being gay." Then they forget about it and do something in geranium red satin

Such an extravagance as a geranium red satin frock hides, in war time, beneath a wrap of—well, geranium red satin, with a geranium and tulle collar



A long satin slip like a white French lily and a soft tulle cloud the color of Spanish gold, are on their way to Madrid



You might know that Poiret would do something characteristic for the Madrid Exposition, and he did—in this gown of black satin and gold



Far from discarding capes in summer, Paris just has more of them. This is of cream white Korrigan crêpe with a red lining

MODELS FROM POIRET



Paris is using satin for just about every other dress. Where this is not navy blue satin, it is navy blue satin printed in squares of red, yellow, and black

POIRET

droops rather sharply on either side of the face. The high crown is rather square in effect and is encircled at its base by an odd band of ostrich feather trimming,—a sort of flat ribbon with whorls of gray and violet ostrich flues here and there.

Gray is a favorite color this spring at the Maison Premet. Earlier in the season it was gray lace, later it was gray gabardine and serge, and still later it was light gray serge combined with black satin. To-day it is gray satin, and to-morrow it will probably be gray tulle. Mme. Renée handles this strange light gray wonderfully well. Black satin is also much in evidence in the Premet salons. Black satin with white crêpe and black satin with black satin,—each one of these black frocks is exquisite.

Mme. Jenny, who is still making straight frocks, has just completed a most interesting collection for Madrid. Inspired by Chinese robes are several of these frocks, where the straight effect is prettily exaggerated. Of blue tussur embroidered with blue is the frock sketched at the bottom of page 46. The long open-fronted tunic is very new, and it falls most effectively over the embroidered underskirt. This frock is appropriately christened "Mandarin."

"Avenue du Bois" is a smart *tailleur* of violet duvetyn with a smart scarf collar. The top of the frock is made of violet mousseline. It is sketched at the upper right on page 46. Simple and charming is the frock "Fragilité," with its



There was a time when we had our first crêpe; then we formed the jersey habit; now comes jersey crêpe, in white and pale gray, with fringes at the edge

POIRET



JENNY

"Fragilité" applies not so much to the dress as to the hearts which it has orders to break. Mauve Georgette crêpe is embroidered in blue over pale blue satin

sirable. One of these, "Cythere," was one of the most successful frocks shown in Paris and is destined without doubt for success in Madrid.

Charming is the frock of dull rose crêpe de Chine embroidered with dull blue sketched at the lower left on page 47. Simple in line it is just so much perfection. Of black jet is the evening frock sketched at the upper left on that page, jet and black paillettes, with a jet-embroidered blue satin ribbon crossing the front at the hips and drooping on each side to the ankles. Newest of all in line is the changeable blue and gold taffeta gown sketched at the upper right on the same page. It is trimmed with bands of gold ribbon strewn with daintily embroidered blue silk rose-buds and the lower part of the skirt is adorned with a looped flounce of gold lace like that which forms a frill at the shoulder. The odd line at the waist is as interesting as it is pleasing. Very youthful is the frock of white tulle sketched at the lower right on that page. It has bands of gold beads and gold embroidery as its trimming, and a single silver-stemmed red velvet flower, with leaves of silver, is posed at the waist-line. Widely girdled with gold tissue is this frock; the girdle is delicately veiled with white tulle.

M. Dœuillet, who always designs the right thing at the right time, is particularly happy in this little collection of models for Madrid. Madrid will find them irresistible.

FUR, FEATHERS, AND FLORINDA

"Fur," said Florinda.

"Feather," said I.

We were both wrong. The blue tailored jacket with the odd gray trimming came nearer, and we saw that the furry-looking bands of gray trimming were flecked with color,—red, green, and blue. It was yarn, gray yarn, fluffed out in the way that pompons are made, and formed into bands of trimming which crossed the back of the sailor collar, the lower edge of the jacket in the back, and finished the pockets and sleeves. It was not pretty, but it was new and very odd.

"Foolishness!" fumed Florinda, tucking her chin away in the folds of her *cache-nez*. Her hat rested on her eyebrows, and there was very little of her face to be seen between the satin of her hat and the serge of her collar; for Florinda was wearing the very latest thing in collars. And the latest collar, gentle reader, is not made of fur. It is made of serge, or velours de laine, or *bure* or some other tissue, lined with satin or with its own material in some other shade, and it is wound about the throat and firmly buttoned. When unwound, this collar forms a separate scarf.

The fashion of collaring a coat of silk or satin with serge or velours de laine instead of fur is odd and pretty, and we may expect to see more of it. A new coat of black alpaca is lined, collared, and cuffed with old-blue serge. The buttonholes are of blue serge, and the pockets are lined with blue. In the same way, a tailored jacket of black serge —and black serge is immensely smart just now—is finished with grège velours de laine. Again, brick red velours de laine trims a tailored frock of blue serge.

The vogue of stitching as a trimming is remarkable. Many black serge frocks are effectively stitched in raw silk; the stitching



JENNY

What looks like a bodice is really a wide white lace belt. The rest of the world is bright violet duvetyn and a duvetyn scarf. This is called "Avenue du Bois"

embroidered tunic of blue mousseline over a narrow blue satin slip, which is visible for a few inches below the tunic and again at the throat, where the top of the embroidered mousseline overdress is slit and caught together with a cord. The frock is sketched at the upper left on this page.

Another frock designed by Mme. Jenny for Madrid—a long evening frock of rose satin with the skirt attached to the ankles in an unusual way—is draped oddly across the front at the hips, while a long trailing scarf of white tulle falls from the shoulders in the back.

THE WAY OF DŒUILLET

"No," said M. Dœuillet, "there is nothing new. It is the war. We can not make new models every day in time of war." And then he proceeded to show me any number of models, all new and all delightful—which is just like M. Dœuillet. And here just a hint to the reader—when M. Dœuillet tells you he is making nothing new you must never believe him; that is just his little way. He is always making new models.

For the exposition at Madrid, M. Dœuillet has just completed a group of exceptionally pretty frocks—not startlingly new in line, but exceedingly graceful, exquisitely Parisian, and altogether de-



There aren't two such frocks, even in Paris. This is the blue tussur coat that goes over the frock sketched next door to it. See what it does from shoulder to hem,—isn't that straight of it?

This white Georgette crêpe tunic and its blue embroidered tussur skirt and coat are south bound, from Paris to Madrid. The blue tussur belt lost its way in a wilderness of white buttons

MODELS FROM JENNY



DŒUILLET

Just as enthusiastically as we stand up for the "Star-spangled Banner" does the Parisienne stand up for a jet-spangled gown

The twenty-second of April saw the Stars and Stripes waving from the top of the Eiffel tower. The *marchande de fleurs* has thrust a miniature edition of "Old Glory" in amongst her jonquils and violets, and the sturdy conductress of the tram has a tiny United States flag pinned to her bodice. There is no doubt of the genuineness of France's welcome to her latest Ally.

BACK AGAIN TO FASHIONS

To return to clothes, a pretty new frock of begonia red crêpe is combined effectively with gray cotton canvas of a thin firm quality. Gray canvas forms the waistcoat and collar and lines the girdle. Buttons of gray coroso—it's a sort of ivory that Nature had nothing to do with—fasten the gilet and adorn the sleeves. A small hat of gray canvas with a gray quill standing up stiffly in front is worn with this frock, which was designed for warm days.

Waistcoats of white piqué are very smart, especially with frocks of black serge, although they are worn also with frocks of blue serge and checked cheviot. The smart piqué waistcoat is very wide in effect in front and is shaped in two widely separated shallow points at the lower edge.

Fur is no respecter of seasons,—a mid-summer frock of dull blue silk crêpe is girdled with white fur, and a black satin frock shows a similar furry belt. The latter frock is adorned with rows of white buttons and a narrow band of white fur crosses the back of the collar. Very odd is a white cotton crêpe frock embroidered in an "all-over" pattern with blue and black thread. The blue thread forms a pattern and the black another, and the two designs interlace. The result is that of some rare and wonderful tissue. A patch pocket of otter on each hip is adorned with a button of blue "lapis," and the frock is edged all about with a cord of otter. A frock of yellow silk jersey is collared with blue silk jersey and girdled with blue, also, and the girdle is fastened with blue buttons. With this frock is worn a scarf—a *cache-nez*—of blue jersey lined with yellow jersey and finished with a blue tassel. The tassel finishes one end, while the other is cut square. Rodier is making the *cache-nez*. There is one of brilliant yellow woolen tissue—a sort of *bure*—lined with white. It is twisted twice about the neck with the two ends buttoned one on the other low in front, forming a sort of gilet. A very pretty one is made of vivid blue *bure*—of a quality which closely resembled velours de laine. It is



DŒUILLET

We are not accusing this gown of blue and gold lamé silk of having Victorian prejudices, but you see it has that air

is done in squares, in some attempt at a plaid, or in straight bands. Dark blue serge is stitched with gray, red, or a lighter shade of blue, and old-blue stuffs are effectively stitched with yellow.

Yellow is smart just now—that warm vivid Indian yellow which is so becoming to a clear complexion. It is embroidered with blue or black and appears in the form of blouses or as an occasional frock top under a protecting jacket,—the yellow by itself is much too gay to be worn abroad in Paris at present. For Paris, this spring, is sombrely clad. It is the war,—always it is the war.

In a way, however, Paris has not been so gay since the Invasion. The city might be *en fête* judging from the flags which line the streets. From almost every window of the principal thoroughfares flutter the Stars and Stripes, grouped with the flags of the Allies or with the tricolor only. The flag of the great Republic has come suddenly to mean something to every citizen of France.



MODELS FROM DŒUILLET

The Parisienne is taking begonia red crêpe so seriously that she is wearing whole frocks of it. This one was embroidered in blue and sent to the Madrid Exposition

lined with similar tissue in vivid blue, green, and black plaid. Designed for sports wear is this scarf, which should be worn with a sports coat of similar stuff. Very soft and warm is a sports coat of this thick soft *bure*, lined with plaid *bure*, and Rodier is making wonderful new plaids and stripes in this tissue.

"Djersadrap" is a new Rodier fabric which resembles cloth, but which is in reality jersey, elastic and possessing all the well-known jersey qualities. For cloaks and heavy winter wraps, M. Rodier has designed another sort of jersey, exceedingly thick and soft, with a surface resembling velours de laine. This is called "Djersagneau" and is by no means the least wonderful of the Rodier fabrics. Then there is a new Rodier jersey with very narrow crosswise stripes of green and gray, red and beige, and yellow and gray, which is very pretty; and a new sort of jersey brocade in different colors which is intended for waistcoats and trimmings.

When Paris plans a simple white frock, inconsistently enough, it involves in its making such things as gold beads and gold embroidery and a silver-spangled red flower



BEER

This innocent little gray Georgette crêpe thing is going to see life at the Madrid Exposition,—that's why it has on all its best gray embroidery, steel beads, blue velvet, and pink bows



BEER

Beer did it first last autumn, but he thought it was such a good model it deserved a trip to the Madrid Exposition. So he made it in black satin, embroidered it in gold, and sent it there



PREMET

Mme. Renée, the famous designer at Premet's, likes it so well that she wears it herself,—this modest little gray satin frock with gentle touches of violet in the collar and tunic facing

Not content with all these tissues, M. Rodier has made also a variety of new trimmings,—woolen embroidery in effective colors on various woolen stuffs, metal embroidery on various fabrics, and other pretty and decorative trimmings; and he still goes on making all sorts of tissues and even more wonderful decorative stuffs.

Hats, of course, are flourishing in the spring sunshine. Lucie Hamar makes an effective little hat of red-brown glazed straw with a single brown quill standing stiffly erect at the left side in front. Very Parisian is this hat, and very dashing is the quill. Quills, by the way, posed sometimes directly in front, or sometimes at the side, adorn many a spring bonnet. Mme. Hamar has carelessly covered a modest little turban of delicate black crin with brilliant blue tulle, and the result is a pearl—a blue pearl—of great price. It is truly a bewitching little bonnet.

A. S.



WORTH

It is but a fragile thing of yellow muslin, white lace, and embroidery. It looks too young to travel alone, but it's on its way to the Madrid Exposition

NOTE:—Vogue would call the attention of its readers to pages 52 and 53, on which is printed Mr. Coffin's message to his countrymen as reported in the New York Sun of April 20th—a message which the Sun says editorially should be "printed in letters of fire and put up against the sky to be read by every citizen daily so long as the war lasts."



WORTH

Expositions in Spain are just castles in Spain come to life. Part of the Madrid Exposition is a frock of white mousseline and lace, girdled with green silk

WE CAN'T ALWAYS DEPEND ON SPRING WEATHER; BUT WE ARE NEVER DISAPPOINTED IN OUR SPRING BRIDES



© 1917, Mr. and Mrs. Braden

A spring wedding of great interest was that of Miss Roxana W. Bowen, daughter of Mr. Clarence W. Bowen, to Mr. William Stephen Van Rensselaer, son of Mrs. Kiliaen Van Rensselaer. The chancel of St. Thomas's church was a garden of white flowers and pink rose trees; large clusters of Easter lilies adorned the altar. The bride was dressed in a gown of white satin with an exquisitely draped skirt and court train of cloth of silver. The veil of rose point lace was held in place by a wreath of orange blossoms. Mr. Van Rensselaer is the third secretary of the American Embassy at Rome. After a short wedding trip to Havana the Van Rensselaers will sail for Europe, where Mr. Van Rensselaer will resume his position in the diplomatic service



Curtis Bell



Kazanjian

A charming wedding at St. Mary's Church, Tuxedo Park, was that of Miss May Vogel, daughter of Mr. Herman Vogel, to Mr. L. Havemeyer Butt, son of General McCoskry Butt. The bride's gown was of white satin trimmed with old point lace. The veil was made of a long narrow strip of lace, caught into a narrow fold at the neck-line and flaring gradually until it reached the bottom of the white satin train. On either side of the small close-fitting cap were clusters of orange blossoms which were joined at the back with a narrow band of the blossoms. After the wedding the guests returned to the Vogel home in Tuxedo Park where a reception was held

In St. Bartholomew's Church, during the first days of spring, Miss Louise Hoadley, daughter of Mrs. Russell H. Hoadley, became the bride of Mr. Ellery S. James, son of Mr. Henry A. James. The wedding had been arranged for June, but as Mr. James was a member of the Officers' Reserve Corps of Yale University and expected soon to receive his commission, the wedding took place nearly two months earlier than was expected. The bride's gown of white satin was veiled with tulle and embroidered with pearls; her tulle veil was held with a fan-like ornament of point lace and orange blossoms. Her attendants were Mrs. Shephard Krech, Miss Dorothy James, sister of the bridegroom, Miss Isabella Banks Taylor, Miss Josephine de Gersdorff, Miss Edith McKeever, and Miss Angeline J. Krech. Miss Helen A. Hoadley, who was the shepherdess at the Junior League play, was her sister's maid of honor; the best man was Mr. Oliver B. Jennings



Ira L. Hill

MRS. GEORGE BAKER ST. GEORGE

One of the most notable of the early spring weddings was that of Miss Katherine Delano Price Collier to Mr. George Baker St. George. Mrs. George Baker St. George is the daughter of the late Price Collier, the well-known author, and a granddaughter of Mr. Robert Baird Collier. Mr. St. George was born in England and educated at Eton and Cambridge University. He is the son of Mr. Howard St. George of England and the grandson of Mr. George Baker of New York; he is a cousin of Mr. Robert Cecil St. George and a nephew of Mrs. William Goadby Loew. The ceremony took place in St. Mary's Church, Tuxedo Park. Following the ceremony a reception was given by Mrs. Price Collier at her estate on Westlake Road, Tuxedo

AS SEEN *by* HIM

This Is the Time for All Good Americans to Come to the Aid of the Country; Those Who Can Not Fight Can Farm or Encourage Home Industries

IT is a cool day in early summer and we have not yet reached the national holiday. I am writing this in a large room; I leave you to conjecture the exact locality—let us say, in war phrase, "Somewhere in New York." From here, I have a view of the already dusty foliage in Central Park and the more than dusty highway bordering it. Naturally, I do not expect to find town crowded with the members of the *grande-monde;* but even in this season I meet many friends of whom I have lost sight in the whirl of the winter. I have been to the reviews, of the music-hall kind; and to-day, in a make-believe rustic corner of one of our smart restaurant hotels I had a delicious little economical luncheon (for it is the fashion to be economical) with the dearest—well, never mind about that.

PATRIOTISM AND SUNBURN

In these days of shifting events, any advice on national matters may suddenly become superfluous and ill-timed. When these words are read, they will necessarily be a little old, and a week now is like a year in former times. But it seems to me that just now the thing to do is to avoid hysteria. By this I do not mean that we should not do our utmost to help conserve our national resources. But I think our energies and economies should be aimed in the right direction. We can not afford, by indiscriminate economy, to throw people out of employment and to disturb the social fabric. Many of us have big country estates, gardeners who know their business, and time and money to devote to the cause. Why should we not acquire a coat of tan, together with much glory? The middle classes have devoured all that has been written and said about vegetable gardens and agriculture and farming in back yards in town and suburb. I have seen industrious Italians laying out vegetable patches anywhere and everywhere; and I suppose I must add that I have seen Germans doing it, too; for what is the use of withdrawing the credit for the sterling qualities we were willing to grant them only a few months ago? They still have that determination and thrift and foresightedness which have stood their nation in such very good stead.

In a case like this we can take a lesson from our more or less new countrymen, and go and do likewise.

ECONOMY VERSUS THE AMATEUR

There are many things that even an amateur can do with a kitchen-garden (to use an instance of gardening on a small scale), if he or she have ambition and will spend a reasonable amount of time in collecting information and in digging and delving, once that information is obtained. Of course, to make a garden pay, everything it produces must be used. It is true, amateurs generally have a hard time making a success of things. I have known scores of brave women who, upon being suddenly confronted with reverses of fortune, have gone in for raising mushrooms and violets, considered the two most lucrative agricultural means of livelihood; or they go in for chickens and squabs; or they give lessons in auction and pirate bridge; or they teach the tango; or they open bonnet-shops; or they bake cakes and put up sweets and sell them (or fail to sell them) at the various exchanges. All in all, however, in this time of stress, sudden economies and well-meaning but frequently ill-judged fads, there are oases of common sense in the desert.

Speaking, as every one is, of temperance—and I am referring now to New York—I do not agree with certain reformers that we are an intemperate people. There is, no doubt, a great deal too much drinking, but the tendency of late years has been to do much less crooking of the elbow. There are probably more cocktails dispensed over public bars than are served in our different clubs. We are not teetotalers, of course, but in the last year, since the affairs of the nation have become so serious, abstinence, like economy, has become a fashion. I should not be in the least surprised, after the war, to find that King Alcohol, like some other sovereigns, had lost his crown and sceptre. As a matter of fashion, if nothing else, it is bad form to drink in public places. A man may have something with his meals—say, Scotch and soda with his dinner—but the old slogan of the clubs, which used to be uttered with each frequent touch of the bell: "Waiter, take the orders," is heard but little now. We must keep our heads cool by not drinking and, what is more, we must be in the fashion, which is to drink sparingly. Last winter I gave a stag dinner to a few intimates; two of them, members of our best clubs and men who go about everywhere, telephoned me, "We are on the wagon; no cocktails." Of course this meant no strong beverages of any kind.

DISTRIBUTED TEMPERANCE

But there are many kinds of temperance, and some of them we have not observed. We have not been temperate in our eating; we have thought of the table too much. Without going into the fads about food, or indulging in scares, or listening to absurd propositions, we can still follow the dictates of our own discretion, continue to eat all we need and even to give delightful, if economical dinners, within reason. An observant New Yorker once told me that the thing which struck him most forcibly when he returned to New York every year after his trip abroad, was that at whatever hour he landed and drove up to his home, there was not a block in which there were not half a dozen restaurants doing business; restaurants in which there were people, eating, from midnight to midnight;—all around the clock.

Even this intemperance of ours, however, has not equalled the excesses we practised twenty or thirty years ago; we have unconsciously become temperate as fashion has gradually cut down the menus at our entertainments. Any one who has ever looked over the menus of the dinners of our fathers and grandfathers must have been aghast at the stupendousness of them. Eight, nine, ten courses: entrées, roasts, game, entremets, and heavens knows what; and of course there were different wines with each and every course. The restaurants and caterers,

(*Continued on page 86*)

UNMATCHED

There Is No Tragedy So Lonesome as That of the Woman Who Feels She Has a Soubrette's Soul but Is Destined Always to Be a Quiet Knitter

THE tragedies of life are many, but the most painful of tragedies is to have a soul that doesn't go with your body. There is nothing that should be so well matched as souls and bodies. I think the great manufacturer of human fabric should spend more time in sorting out souls and finding the right kind of bodies for them, than in fixing the stars and starting the moon.

I have watched many a feminine shopper, with perhaps a sample of blue crêpe de Chine which she is trying to match with another silk of the same shade. She has the clerk take down all the bolts of blue silk that are on the shelf and carry them to the window where she can get the proper light. She hems and haws, she asks the clerk's opinion and then rejects it, she crumples the silk in her fingers and then uncrumples it, she regards it at close range and then from a distance. I wish my soul and body were matched so painstakingly.

THE SIGHS OF A SUB-SOUL

People look at me, and sooner or later, they invariably say, "You seem like a sensible sort of a girl;—there is no foolishness about you." Old people tell me this as a compliment, young people as an insult. I am resentful—but helpless. I would like to do all the wild things that are being done—and invent some new ones; but I know that I could not carry them off with an air. Always I would hear ringing in my ears, "You seem like a sensible sort of a girl;—there is no foolishness about you."

I dread being laughed at, and so I say to myself, "For you to do wild things would be as ridiculous as for a nun to smoke a cigarette."

I study myself in the mirror and wonder if it is one or all of my features that brand me. It is true that my hair is a meek brown, and my eyes a submissive blue; it is also true that my complexion is pallid. I would like to be bursting with color and animation and life—I would like to be rollicking.

In the matter of clothes I am thwarted. I find myself buying a dark blue suit with an invisible stripe when my eyes are resting hungrily on a black and yellow check. My hats are small and close-fitting—I would like to wear big red ones that go up on one side. The utmost that I have dared in stockings were mauve—I only wore them once.

Some people like my type; widowers who are looking for good wives find me perfectly satisfactory; so do young men who have burnt their fingers at the cabaret lights and want soothing ointment applied. Sometimes, when I am calmest and sweetest, I long to shriek out the soubrettishness of my soul—a soul in tights, twinkling to music and the clinking of ice in glasses. But I can not.

NEUTRAL KNITTING

And because I can not I am tragic—lonesomely tragic. There is a certain comfort in being tragic before the world. It makes you interesting and appealing, but to be lonesomely tragic is like comparing a tooth-ache to a broken heart. In my bitterest moments I take to knitting. My wool is of a neutral shade, and my needles go slowly in and out; not in the least like the needles of heroines that flash in their white hands. I am a quiet knitter.

After my funeral, my quiet funeral, I want engraved on my headstone the word, "Unmatched." The passer-by will not understand, but you who have read this will know of what I speak.

"WASTE IS BAD, BUT AN UNDISCRIMINATING ECONOMY IS WORSE"

HOWARD E. COFFIN
Chairman
INDUSTRIAL RELATIONS COMMITTEE
Council of National Defense

EDITORIAL NOTE.—*When a man speaks, who has given more than two years of his life, uncompensated, to the National service—a man known and respected throughout the business world—one and all must listen be the argument to one's liking or not.*

Mr. Howard E. Coffin of the Council of National Defense sees our National problems in the large. He has no axe to grind except the battle axe of Uncle Sam. When he warns us against the woodchuck rôle he speaks with complete information from the standpoint of authority.

This is Mr. Coffin's message to his countrymen as reported in the New York Sun of April 20th—a message which the Sun says editorially should be "printed in letters of fire and put up against the sky to be read by every citizen daily so long as the war lasts."

"AFTER *nearly three years of refusal to take the European war and its lessons seriously," Mr. Coffin said, "we suddenly launched forth in a most feverish activity to save the country overnight. Patriotic organizations, almost without number, are milling around noisily, and, while intentions are good, the results are often far from practical. Because of an impending and possible shortage of foodstuffs we have hysterical demands for economy in every line of human endeavor. Waste is bad, but an undiscriminating economy is worse.*

"SOME *States and municipalities are stopping road building and other public work. General business is being slowed down because of the emotional response of the trading public to these misguided campaigns for economy; savings are being withdrawn from the banks; reports show that some people have begun to hoard food supplies, and thousands of workers are being thrown needlessly out of employment. All this is wrong. Unemployment and closed factories, brought about by fitful and ill-advised campaigns for public and private economy, will prove a veritable foundation of quicksand for the serious work we have at hand. It is true that the President has said that this is a time to correct our habits of wastefulness. Certainly! But the keynote of his message to the people was this paragraph:*

"'It is evident to every thinking man that our industries, on the farm, in the shipyards, in the mines, in the factories, must be made more prolific and more efficient.'

"WE *need prosperity in war time even more than when we are at peace. Business depressions are always bad, but doubly so when we have a fight on our hands. The declaration of war can have no real evil effect on business. What bad effects are apparent are purely psychologic and largely of our own foolish making; for our markets are the same in April that they were in March. We need more business, not less. There is real danger in hysteria. Indiscriminate economy will be ruinous. Now is the time to open the throttle.*

"EVERY *day the Advisory Commission of the Council of National Defense receives offers of service from business firms and individuals, with requests for immediate information as to how this service may best be rendered. Now and then great dissatisfaction with the governmental departments is expressed*

because instant advantage is not taken of such offers. Many firms are hesitating to close ordinary business contracts because of a desire to hold capacity open to meet possible early Government need.

"*THIS spirit and this willingness to meet sacrifice, and even financial loss, in the Government service is a most encouraging tribute to American patriotism. But we must remember that in the great struggle in which we have now become a part there is much to consider besides munitions, troops, and battleships. Few of us can serve in any heroic rôle, or even in the supply of munitions to the military arms of the service.*

"*IN this country of vast resources we already have a tremendous equipment for munitions making, built up on foreign orders, and now immediately available through expiration of these orders. Except in limited cases, there is little need for the development of new sources of supply. The dictates of common business sense require the utilization, as far as possible, of existing machinery.*

"*IT seems to me, therefore, that a plain statement of general policy is most desirable. Upon the industrial side of the war three great problems, or perhaps I should better say tasks, confront us.*

"*FIRST and foremost, we must facilitate the flow of raw materials and finished products to our allies, and must provide the means of rail and water transportation therefor. Second, we must meet our own great military and naval building schedules. Third, we must plan to do all this with the least possible disarrangement to our own vast commercial and industrial machines. Through it all we must keep a close eye upon the possible conditions of peace following the present war. We must insure the business success and general prosperity of the country during the war if we are to hold our present strong place among nations in the commercial competition of the future.*

"*THERE is no doubt of the willingness of any manufacturing plant or individual to serve should the call come. But until the call does come, it is best to stick to the job. Let us make 'Better Business' our watchword, and keep our factory fires burning. No radically new conditions confront us. We are still cut off from business relations with the Central Powers, but that does not mean that we have lost any markets. With the rest of the world we will continue to do a volume of business greater than ever before. To the billions which have been spent here by foreign powers are now to be added billions of our own. State activities, road building, public works, private industries, all must go on as before. Business must be increased, labor employed, and the country kept going strongly ahead as a successful economic machine. We must have successful industries if successful tax levies are to be received.*"



The little white and gay colored houses which climb up over each others' shoulders across the three hills of Charlotte Amalia, have a right to their picturesque air, for before the Spanish got down to colonizing it, four or five hundred years ago, this region was the shifting abode of buccaneers

(Below) This is what tourists from the United States will call a "suburb" of Charlotte Amalia, the capital of one of our new West Indies. In such places grow sugar cane and bay rum trees—that is to say, the bay trees from which bay rum is made





There is one level street in Charlotte Amalia; that is the main street; the others are, many of them, streets of steps like these, for the town is built on three hills. Nearly everybody on the whole island of St. Thomas lives at Charlotte Amalia; and everybody amounts to about ten thousand

(Right) This is the large and excellent harbor of Charlotte Amalia, on the island of St. Thomas, which helped decide the United States to pay Denmark twenty-five million dollars, five months ago, for three little West Indian islands, the largest of which (St. Croix, the Santa Cruz of Columbus) is about one-twentieth as big as Long Island





(Left) Yes, it is a street—not the entrance to a moving picture palace; although, even in Charlotte Amalia, they do have cinema shows, where punkah-like fans are kept moving, for it is hot in the Virgin Islands and the electric system doesn't go all the way round yet

Five photographs © Brown and Dawson

ST. THOMAS IS ONE OF THREE ISLANDS IT COST US TWENTY-FIVE MILLIONS TO CHANGE FROM THE DANISH WEST INDIES INTO THE VIRGIN ISLANDS







When Boston society was just one Vogue cover after another, Mrs. Theodore Frothingham, jr. (above), chose an Irma Campbell cover, and Mrs. Francis W. Sargent, jr. (middle, above), one by Leyendecker

Among the treasures that flitted across the stage when at last the Queen's mysterious treasure chest was opened, was Mrs. George Von L. Meyer, jr., who wore a Dryden air and gown from a Vogue cover

THE VINCENT CLUB PLAY ROSE TO A CLIMAX IN VOGUE COVERS

BOSTON SOCIETY PLAYS A MYSTERY, "PLEASURE ISLAND", FOR CHARITY



(Middle, below) Mrs. Henry Sigourney, in white satin, chiffon, and fur, impersonated a Helen Dryden bride. The beneficiary of the Vincent Club play, which is an annual event, is the Vincent Memorial Hospital

(Left) Miss Miriam Sears, daughter of Mr. Richard D. Sears, appeared as the Leyendecker Vogue Girl. The Vogue Girl and her six attendant Vogue covers were the treasure sought throughout the play



A cover by Alice Little won the heart of Miss Isabella Mumford, daughter of Mr. George S. Mumford. Founded with the charitable aim of aiding a hospital, the Vincent Club is among the most exclusive and conservative of Boston clubs





Not only a Dryden cover, but a sign of the times was Miss Caroline Fessenden, daughter of Mr. Sewell H. Fessenden, as she appeared in "Pleasure Island," the Vincent Club play, which was given four times at the Wilbur Theater in Boston

Seven photographs © Henry Havelock Pierce



Now that pongee is with us again, it is for Mrs. Castle to show how it is with her. As far as the waist-line (which is pretty far down, even as waist-lines go), it is tan pongee, buttoned with buttons of brown bone. Below the waist-line, it is tan pongee again—until she moves, and then it is tan striped with blue under the plaits. The pongee hat is twice belted with strips of blue leather, buckled and ready to start





This faille wrap is lordly in its treatment of the other wraps which attend formal evening affairs, yet is never too haughty, in its tête de nègre simplicity, to take anywhere, (to the moving pictures, perhaps, that its owner may see herself as others see—moving pictures). Kolinsky, this summer, is without tails. The hat of black satin and grosgrain ribbon goes with the wrap on the more informal occasions



(Middle, above) It is a very Mrs. Vernon Castle hat, made of white Georgette crêpe from the crown of it to the very drooping edge of the brim of it, and it has French flowers in pastel shades, and picot ribbons that flutter below Mrs. Castle's slender waist. With it she wears a frock of painted chiffon, which most unfortunately you can not see. It has a white faille bodice and long, dripping, slashed sleeves which are almost entirely composed of picoted edges

(Left) "She must be at least eleven years old," you murmur, and then you realize that the young person you are looking at is dainty Mrs. Vernon Castle, in white embroidered chiffon and on an afternoon in early summer. There is a pair of aprons, one that you see, and one that you don't see, until she turns her back on you. And there is a new, strange, high line at the neck, which you see anyway. From the chiffon and lace parasol, bluebells ding, dong, dangle

MODELS FROM FAIBISY

Ira L. Hill

MRS. VERNON CASTLE REGISTERS A WRAP AND SOME NEW SUMMER FROCKS

IT'S EASY TO SEE THAT CHIFFON MAKES SUMMER THE IRRESISTIBLE SEASON

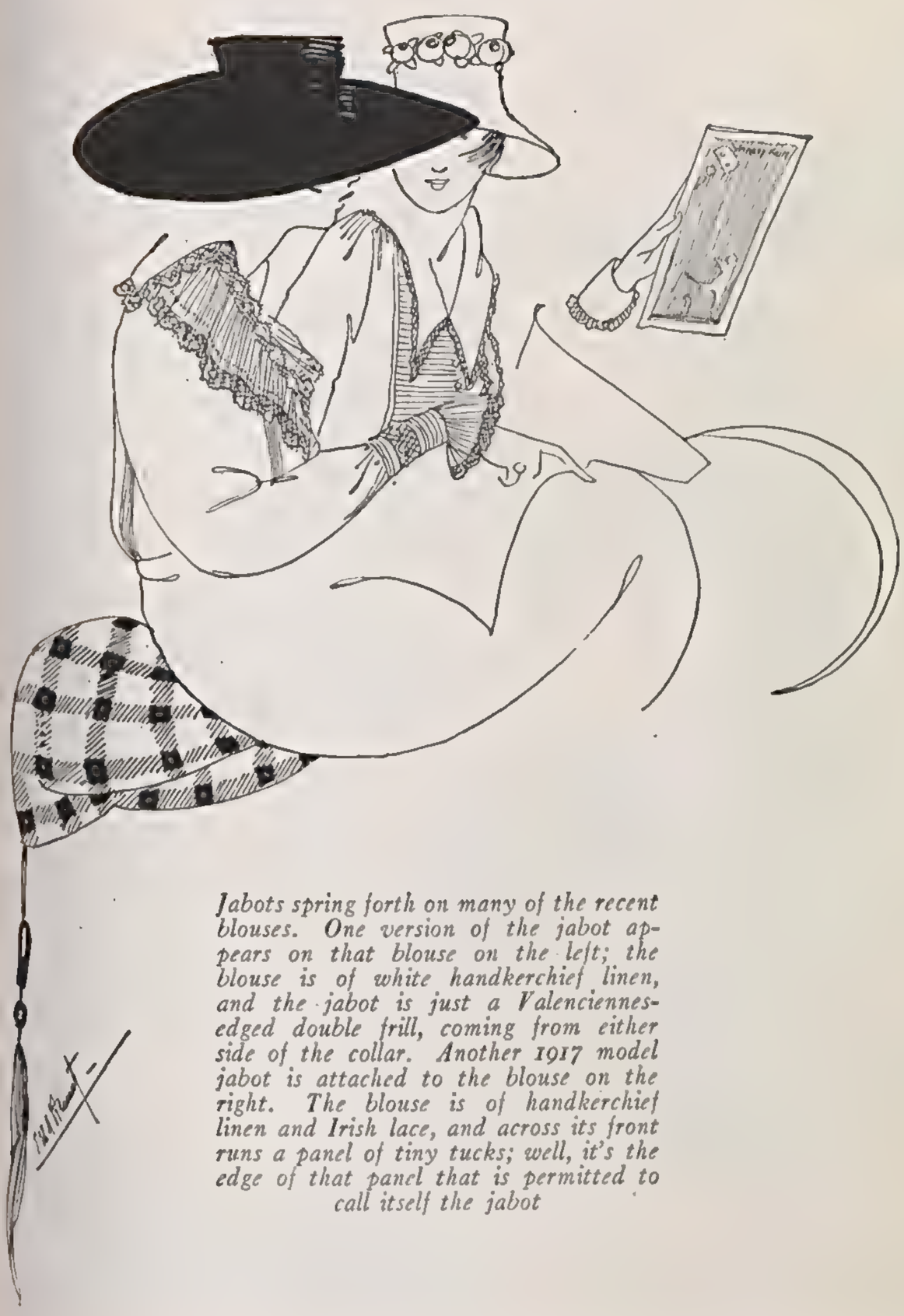
THE DESIGNERS WISH THE NEW FRENCH BLOUSES MANY HAPPY RETURNS; JABOTS, HIGH COLLARS, AND IRISH LACE ALL RETURN TO FASHION ON THEM

MODELS FROM BERESFORD



They're wearing them higher in Paris,—so of course we simply must have high collars, too. This blouse of white handkerchief linen and Malines lace achieves its high collar in a way of its own. It's just a double frill of plaited Malines lace,—it's inconsiderate of Malines lace to go and be so scarce when it's so smart—finshed, like the frilled lace cuffs, with a twist of black satin ribbon

The lady with the knitting-bag wears a blouse of white crêpe de Chine collared and cuffed with plaited white net frills and bursting into a net jabot, edged with Valenciennes lace. Her friend wears the French idea of a tailored blouse,—white handkerchief linen and filet lace, with black ribbons at the collar and cuffs. They say that filet lace is slipping out of fashion, but it's so dear to womankind that it's doing it almost imperceptibly



Jabots spring forth on many of the recent blouses. One version of the jabot appears on that blouse on the left; the blouse is of white handkerchief linen, and the jabot is just a Valenciennes-edged double frill, coming from either side of the collar. Another 1917 model jabot is attached to the blouse on the right. The blouse is of handkerchief linen and Irish lace, and across its front runs a panel of tiny tucks; well, it's the edge of that panel that is permitted to call itself the jabot

THERE are but few separate blouses seeing life in Paris, these days; the frock's the thing. Nevertheless, the designers keep right on making blouses, and making them more charming than they ever were before, for the Paris designers, who know so many things about women realize that nothing can separate the American woman from her separate blouse; she is true to it, no matter how alluring may be the frocks that try to alienate her affections. And French handmade blouses, well, the woman has yet to be born who could resist them.

BLOUSES WITH A FRENCH ACCENT

There are some French blouses that call themselves plain, but that's just one of those pleasant French prevarications; there is "no such animal" as a really plain French blouse. None are overelaborate—French designers never do that—but each is exquisitely ornamented with fine tucks, hemstitching, and touches of lace. Laces are becoming more and more scarce, but a laceless blouse isn't to be thought of, so those pleasant people who make blouses are buying up all the available laces,—and paying dizzily high prices for them, too. Filet lace is beginning to suffer from the incurable disease of over-popularity. It is fading gradually away from the newest blouses. The Belgian laces, Valenciennes, and Malines lace are extremely good, but they are also extremely scarce. So Irish lace has come to help them out, and Irish lace is again to be one of the smartest—and one of the most expensive laces. As for the material of the new blouses, they are to go on just the same way,—handkerchief linen for simple blouses, and Georgette crêpe and crêpe de Chine for more elaborate ones.

The jabot returns to fashion on many new blouses. The high collar and jabot are collaborating with great success on the very newest blouses—they say that that is what will happen to us next winter. There are still some low-collared blouses for the summer, however, and large elaborate jabots appear on many of these. At the left are sketched two blouses of handkerchief linen, each with a low collar and its own particular version of the jabot. The blouse at the left in the sketch is edged with Valenciennes lace, while the blouse at the right sponsors Irish lace.

THE TRUE FACTS IN THESE CASES

In the middle of the page is a handkerchief linen blouse that brings an entirely new collar into our lives. It's just a double frill of plaited Malines lace,—but no one ever thought of doing it before. The cuffs, too, are plaited frills of lace. At the top of the page, on the left, is sketched a blouse of white crêpe de Chine, which has a white net collar, fastening close about the throat. A lace-edged jabot of white net cascades down the front of the blouse. In the same sketch is a blouse of handkerchief linen and filet lace, the collar of which is uncompromisingly high; it is a turn-over affair, held up uncompromisingly by a crisp black taffeta ribbon.





This year, when you go in bathing, you can rubberize everything except your immortal soul. And you can be just as patriotic as you like, too. A rubber umbrella is of a flaming American-flag red, and a rubber cap is of blue and white checked rubber and white rubber. Then, there is a long white rubber scarf, banded with blue and white checks; from Bonwit Teller

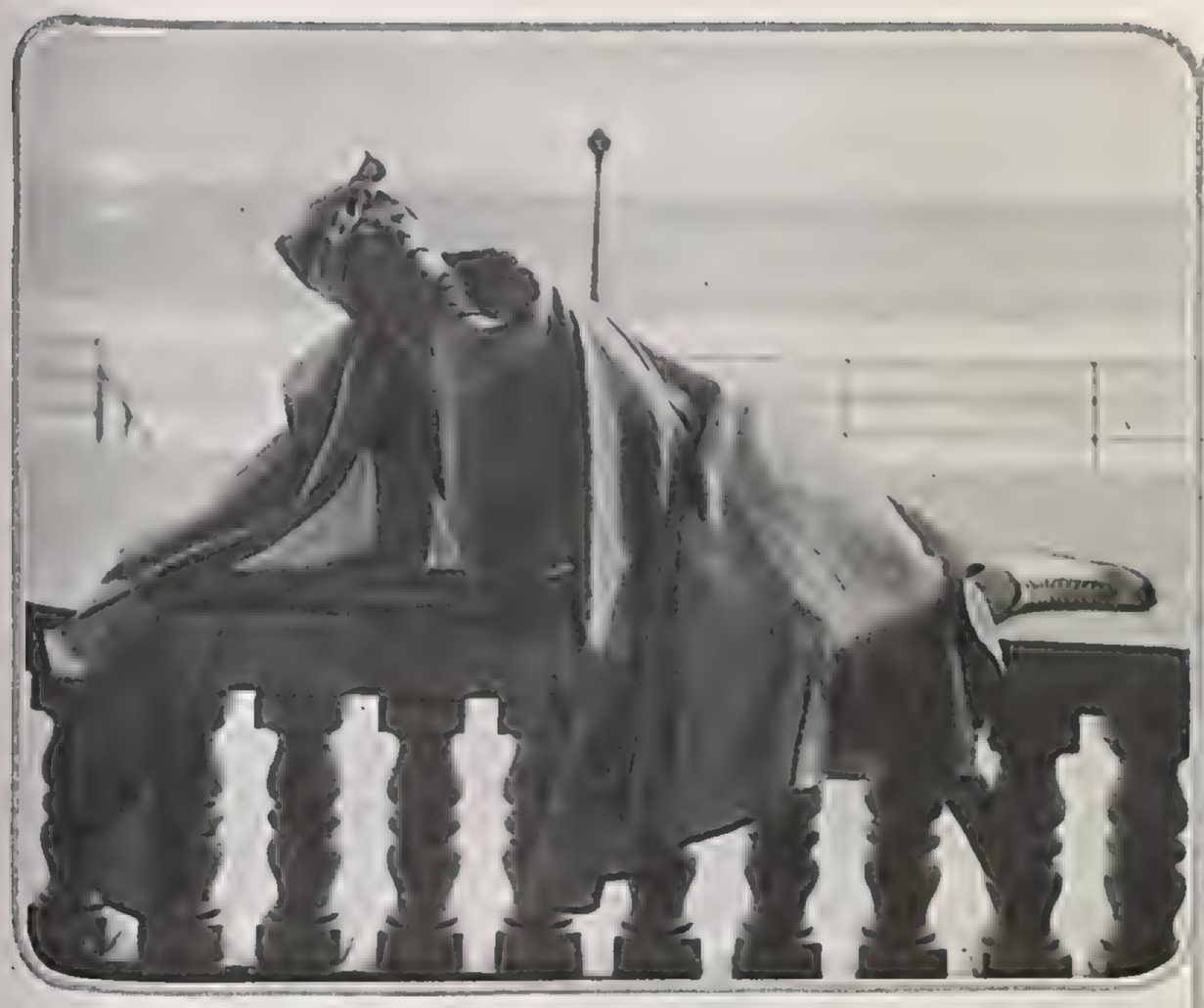


That Lorelei person would have a very poor time of it at Long Beach; here are two perfectly good reasons why her season would be entirely spoiled. To the left is a wool jersey beach-coat of bright green, and the tight wool jersey cap matches it. On the other suit, rubberized cloth gets in its deadly work. This time it is biscuit-colored and bound with blue wool jersey. Underneath the skirt there are blue wool jersey bloomers —mere retiring trifles —and the close cap is blue jersey, too



(Above) That "I'm all dressed up, but I don't like the sea" look, that bathing-suits once had, is a thing of the past. Now they make them of jersey cloth, very business-like, and very smart. That "not impossible she" perches on the parapet of the Nassau Hotel at Long Beach and wears a suit of dark blue wool jersey with a white jersey cloth sailor collar and armlets that give it a seafaring air. The blue and white wool tam-o'shanter, with its red pompon, really should be suggested to the Navy Department. The other suit goes in for what looks like riding breeches of white tussur buttoned tightly around the knees; then there is a sort of kilt skirt of plaited blue and white checked tussur fastened to a white tussur bodice. "Just to make it harder," there is a Dutch cap of the blue and white material; these, and the models at the upper right, from B. Altman

(Left) These are the things that make coast defense imperative. She who knits wears a wrap of moss green rajah silk, bound with tan velours and possessed of a velours collar, embroidered with vivid chenille. The knitting-bag looks like a Japanese lantern. The round pillow matches the bag. The other bathing-suit is a quiet affair of navy blue taffeta, trimmed with red and white candy stripings. The cretonne bag that hangs on the chair has a pillow to match it, too; suit at the left and cretonne parasol from Bonwit Teller; the other suit, and the pillows and bags, from B. Altman





This, and the photograph at the right, illustrate just how a smart bathing-wrap acts, and just what it does on its native heath. It's the same wrap, you see, first in repose and then in action; wrap and cap from Bonwit Teller

NOWADAYS SMART BEACH ACCESSORIES ARE CERTAINLY THE BETTER PART OF BATHING

This twice-photographed wrap is worth the trouble; it's the sort of thing that Diana, or any of those athletic Olympian girls, would have just loved to have tossed on after a strenuous dash around Parnassus. It's of old-rose tussur silk, long and roomy, and has a rose and green leaves of velours in the middle of its back and on its collar. The rose tussur cap also has a velours rose on it

The Chinese influence is certainly doing a lot for us; look at this beach-coat and be convinced. The material is a cotton basketcloth lined with pink rubber, and the color—well, it is simply marvelous what they do with printed fabrics



(Below) Sometimes, when we wear a black taffeta suit like this, we will have on it some little knee-cuffs of blue wool jersey, a cap to match; and a girdle too. The wrap is jade green crêpe de Chine with a batik design in black; costume from Bonwit Teller



(Below) With blue wool jersey on the inside, looking out, and white rubberized satin on the outside doing the work, this beach-wrap has a military flash of steel buttons; this, and the coat at the lower left on this page from B. Altman



SEEN *on the* STAGE

The Season Passes through a Group of Revivals and Comes to a Glorious End in Three Playlets from a Master's Pen

By CLAYTON HAMILTON



Maurice Goldberg

Myrtle Tannehill—she's Mrs. Hale Hamilton when she's at home—appeared with her husband in the revival of "Get-Rich-Quick Wallingford." They revived it, but not even a pulmotor could keep it going



Two photographs by Charlotte Fairchild

Lionel Barrymore has been away from the stage for twelve years—the moving pictures got him, cause he didn't watch out—but now he has returned to do fine things with the rôle of the Colonel in "Peter Ibbetson"

AS the fifth and final bill of their subscription season, the Washington Square Players presented a revival of Ibsen's "Ghosts"; and, for this occasion, they invited Mary Shaw to repeat her famous performance of the part of Mrs. Alving. The policy inaugurated by this undertaking is greatly to be praised. It has long been customary in the municipal theatres of the continent of Europe to supplement the efforts of the established local company by inviting some great artist to appear, as guest, when any play of prime importance is presented; and this custom was generally followed in this country half a century ago.

A CLASSICAL ACHIEVEMENT

The production was distinctly creditable to the Washington Square Players. Of Miss Shaw's performance it is unnecessary to speak, since it has been regarded and recorded for nearly a score of years as one of the few classical achievements of the American stage. Miss Shaw has played, in past seasons, with many different Oswalds; but José Ruben, the most recent incumbent of the part, was better by far than any of his predecessors. His performance was less violent and more imaginative than that of the famous Russian artist, Paul Orleneff; and no other actor who has ever essayed the rôle of Oswald Alving in New York could be considered in the same class with Mr. Ruben. Mr. T. W. Gibson made the most of the minor part of Jacob Engstrand,—and perhaps a little more than the most, since he sometimes marred the harmony by over-emphasis. The rich part of Regina was unfortunately trusted to an utterly inadequate performer; and the actor who was cast for the rôle of Pastor Manders did not know his lines when the piece was first exhibited. The setting was simple and appropriate; but the lighting went a little wrong on the occasion of the first night.

"Ghosts" was originally advertised for only a single week; but, before the third performance, it was found necessary to extend the engagement in order to satisfy the undeniable demand that had been registered at the box office. Once again the axiom was emphasized that it is safer to produce a great play in New York than to produce some novel composition whose merit has not yet become a settled and established fact. Many people were attracted to the theatre by the reputation of Miss Shaw; some people were attracted by the ability of Mr. Ruben; but by far the major part of the public that eagerly supported this production was attracted by the reputation of Ibsen and the established fame of "Ghosts." This masterpiece is one of the very greatest plays of modern times; and, whenever and wherever it may be produced, it will be almost certain to be welcomed by an appreciative audience.

"GHOSTS"

Many people who had not seen "Ghosts" for several years, and many other people who had never seen the play before, must have been amazed by the discovery that the power of its appeal has not been diminished in the least by its inevitable loss of novelty. Like some great granite monument, it stands immune from any touch of time.

Thirty-six years have passed since "Ghosts" was written in Sorrento and published at Copenhagen, and eighteen years have passed since Mary Shaw first acted the part of Mrs. Alving in America. It is not at all surprising, therefore, that the subject-matter of the play has lost its sting and seems no longer startling. Ibsen wrote "Ghosts" for an audience which was made up, for the most part of people whose mental attitude toward the moral problems of society was almost precisely identical with that of Pastor Manders; and the public of the early eighteen-eighties was shocked and horrified by Ibsen's new philosophy, in the same way and to the same extent as Pastor Manders was shocked and horrified by the new philosophy of Mrs. Alving. Six-and-thirty years ago, the public and the critics accepted Pastor Manders as the only pillar of morality in a microcosmic world whose other characters were regarded as outrageously immoral, and the critics hurled against the play that astounding volley of abusive adjectives which Mr. Bernard Shaw has recorded to their shame in one of the most interesting chapters of his essay on "The Quintessence of Ibsenism." There appears to be an ineradicable tendency among people who are only partly civilized, to be shocked by any thinking which they can not understand and to brand as blasphemous and immoral any religious or philosophic concepts which soar beyond the scope of their own limited imagining. Pastor Manders was horrified by Mrs. Alving because he could not understand her; and the public of the early eighteen-eighties was horrified by Ibsen for precisely the same reason.

The public of the present time is a little better educated and is no longer startled by the subject-matter of "Ghosts." Pastor Manders is now regarded as a butt for ridicule, and the public laughs satirically at those very speeches in his part which were accepted sympathetically when the play was first presented to the world. In other words, the author—considered in his aspect as a propagandist—has rendered his own subject-matter



Hattie Burke is in "His Little Widows," in which the hero must marry the eleven widows of a Mormon. It's a great idea—eleven wrong rooms to get into and eleven doors to slam



Maurice Goldberg

Bianca Saroya has been singing operatic rôles in other cities, and now she has come to New York to be successful in the revival of Reginald de Koven's "The Highwayman"



Two photographs by Charlotte Fairchild

Marie Doro certainly believes in being seen but not heard. She simply won't do anything but pose for the movies,—but one really can't blame her, when she does it so successfully



John Barrymore plays the title rôle in "Peter Ibbetson," and does it with exquisite sympathy. If he doesn't stop being so good, one of these fine days he is going to find himself in that high place left vacant by his famous father

almost obsolete by his complete success in winning over to his own side of the contention the very people whose mental attitude he set out to attack.

The crisis and the turning-point of the entire story of "Ghosts" is, of course, that moment—dated nearly thirty years before the play begins—when Mrs. Alving, having discovered from experience the hidden secret of her husband's character, ran away from home to fling herself at the feet of Pastor Manders and to beg him to offer her a refuge from a life of degradation. Pastor Manders, instead of taking her like a man, renounced her like a parson. He told her that "marriages were made in heaven," and that "a woman's place was in her home"; and Mrs. Alving believed him at the moment—because, at the moment, she loved him and, in consequence, regarded him as wise. For these reasons, she accepted the sentence pronounced upon her by the Pastor to resume a life of shame. Except for this decision, Oswald Alving would never have been born and the ultimate catastrophe would never have occurred. The fundamental moral problem of the play may, therefore, be formulated in the question whether Pastor Manders was right or wrong when he advised Mrs. Alving that it was her Christian duty to go back to her husband and to become in time the mother of that misbegotten child upon whom the sins of his father were destined to be visited, in a doom more harrowing than any nemesis imagined by Euripides or Sophocles. The public of 1881 had been brought up to believe that Pastor Manders was right; but the public of to-day has begun to understand that Pastor Manders was wrong.

Nothing is more out of date and dead than propaganda for a cause that has been won. If Abraham Lincoln were alive to-day—for instance—the public would no longer listen to him if he should stand up and deliver a speech in favor of the abolition of slavery. Considered merely as a propagandist, Ibsen has annulled his own excuse for being by the completeness of his victory over all the ghosts of all the dead ideas that walked the world and haunted the imagination of mankind at the moment of his mission.

But, though the message of "Ghosts" is obsolete—because it is no longer necessary to humanity—the play itself is just as impressive as ever. It retains its power by virtue of the solemn grandeur of its form. Mr. Austin Dobson has eloquently said,—"All passes: Art alone enduring stays to us"; and "Ghosts" endures because it is a work of art. As a piece of dramaturgic architecture, it has never been surpassed in modern times and has rarely been rivaled at any time in the entire history of the drama.

It was in this play that Ibsen—at the age of fifty-three—developed fully, for the first time, the dramaturgic formula that has come to be most clearly associated with his fame. In "Pillars of Society," he had merely followed the formula of Eugène Scribe; and in "A Doll's House," he had merely followed the formula of Alexandre Dumas *fils*. "Ghosts," however, was patterned in accordance with a novel technical conception that was utterly his own.

Ibsen had already arrived at a period of life when it seemed more natural to look backward over a vista of foregone experience than to look forward over a vista of experience that was yet to be. Both Scribe and Dumas *fils* had begun their plays with causes, and had then allured the public forward by dangling forth the expectation of effects; but Ibsen now decided to exhibit nothing but effects, and to set the public delving backward in an eager search for all the antecedent causes of the action that was shown upon the stage. In "Ghosts," he exhibited the crashing ultimate catastrophe of a story which already had reached its turning-point and touched its climax nearly thirty years before. He began to tell this story at the end,—as one might say; and he relied, for his suspensive interest, on the gradual withdrawal of veil after veil from a mysteriously hidden past.

This formula—as it turned out—resembled very closely the pattern that had been employed by Sophocles, two

(*Continued on page 89*)



Constance Collier plays Mary, Duchess of Towers, and she makes a stately lady of high degree in her gown of gold-brocaded white satin with intricate draperies of rose point lace, on which bloom clusters of daisies, wheat, and poppies. Miss Collier created this rôle when "Peter Ibbetson," John Raphael's dramatization of du Maurier's novel, was produced in England, and it was she who brought the play to America,—we are deeply in her debt

THE CHARM OF "PETER IBBETSON" IS DUE FIRST TO ITS ACTORS AND THEN TO THE FAITHFUL LATE VICTORIANISM OF ITS COSTUMES



Laura Hope Crews looks like an illustration from a late Victorian fashion magazine in her gown of pink satin. They couldn't let a frock alone, in those days; they had to drape pink tulle all over the skirt and garland the bodice with roses. There are roses on the skirt, too, and a troop of stiff little pink bows, tipped with gold. She carries a scarf, for those were the days of scarfs; ladies were ever so much chillier then than they are now



(Right) John Barrymore plays Peter Ibbetson and Viva Burkitt plays his mother, and they interpret this little scene with charming tenderness and sympathy. This is Peter's vision just before he dies; his mother was supposed to die when he was a little boy, you know, and, in that wonderful way that dream-ladies have, she appears just as young as his memory of her. Her quaint gown fits well into the picture,—visions simply must be picturesque

(Below) "Peter Ibbetson," the play, retains all the charm of "Peter Ibbetson," the book, because every detail of its production is entirely in keeping with its spirit. Miss Gertrude Newell and Miss Caroline Dudley are responsible for this,—all the costumes and settings were designed by them and executed under their direction. The late Victorian feeling is faithfully expressed in this drawing-room setting,—that feeling that nobody has any more



Charlotte Fairchild



Maurice Goldberg

(*Above*) *Kitty Gordon finds the perfect hostess in her daughter, Vera Beresford, who here serves tea at their Manhattan Beach home. Kitty Gordon is appearing in "The Beloved Adventuress" at present, and it is said that Miss Beresford will take part in her next screen play*



© Frank C. Bangs

Grace George believes in strenuous vacations; for though she was absent from the Playhouse this winter, she was hard at work in Boston, appearing in "Major Barbara," "Divorçons," and "Half an Hour." And in her summer vacation, which takes place at Stamford, Connecticut, she makes short work of a set of tennis



Two photographs by White

(*Right*) *Hazel Dawn has all kinds of courage; for it takes courage to be natural to the point of wearing really comfortable clothes and mussing around in a motor boat. It takes more to fly in an aeroplane just to please a moving picture director. Miss Dawn is appearing in "The Lone Wolf," adapted from the novel by Louis Joseph Vance*



(*Right*) *An impatient public awaits the close of "Lilac Time," for when it closes, Jane Cowl is to make her début as a motion picture actress. Miss Cowl will spend the summer at her home at Great Neck, Long Island*

ACTRESSES ARE NOT IDLE IN SUMMER; SOME TAKE TO SPORTS, SOME TO THE SCREEN

ART *in* CURRENT EXHIBITIONS

THE closing of the New York art season brought a few not too good, some not too bad, and many indifferent works into the last large exhibition of the year, that of the Allied Artists held in the Fine Arts building. This exhibition, upon which no jury may impress its preconceived ideas of art, but to which each artist sends the painting or sculpture of his own choice to be hung in a place selected by lot, is always interesting in comparison with the jury selected exhibitions. There were this year, as is usual with this exhibition, many works which might have been jury selected and a few which might better have been refused, but nowhere was there evidence of burning genius whose fire had suffered from smothering by juries only to shine the brighter in this region where juries are not. On the whole, the exhibition lacked any great force or conviction and it failed to thrill by any element of deep emotion.

WITH THE ALLIED ARTISTS

Choice by lot hung in the place of honor a pleasing painting by Arthur Powell, "Going to Sun Mountain, Glacier Park," in which he has been keenly alive to all the beauty of color in the landscape. It was, perhaps, a good key note to the exhibition, for landscape surpassed portrait or figure painting in the galleries. There is always delight in one of Chauncey Rider's delicate and delightful bits of quiet country, such as "The Mountain Side," and in Frank Bicknell's "An October Day." Paul Cornoyer showed "The Road to Cos Cob," painted in the manner of a devoted admirer of Corot. Nor should one forget Groll's paintings of New Mexico and Cimiotti's almost embroidered tree and rolling country against a wind-swept sky.

Among the figures and portraits there was none to take the laurels from De Witt Lockman's easily and richly painted "Portrait, Miss W.," though Hildebrandt's "Portrait, Miss Margaret Kelly" was brilliant, at least in color, and there was much of skill in F. Luis Mora's Spanish types, "Las Manolas."

Two galleries were devoted to these more serious paintings, with a few pieces of sculpture, while the Center Gallery was filled with groups of small sketches and studies, many of them interesting, even brilliant, bits in themselves but too small to make an effective showing in so large a gallery and scarcely of sufficient importance for a large and serious exhibition.



Mary Cassatt, who delights in the painting of children and incidental mothers, held an exhibition at Durand-Ruel's



That suave and gracious painter of Spanish beauty, Mora, contributed "Las Manolas" to the Allied Artists' Exhibition

NEW HOPE FOR AMERICAN ART

At the Arlington Galleries during May there was an interesting exhibition of Pennsylvania landscapes. Can there be anything significant or is it merely a coincidence that those six painters known as the "New Hope Group," those men whose belief it is that "if we are to have an art in America that will last as long as the Art of Greece and Rome, it is going to come out of the Earth that we know and love," have chosen for their homes and their inspiration, the quiet little town of New Hope, Pennsylvania? It is there that the earliest of the group, Lathrop, paints the quiet of the country, that Daniel Garber finds his lace-like trees and his distance seen through the tracery of their branches. It is in this valley of the Delaware that Rosen paints the blue spring streams with ice breaking in them, that Colt sees the country so decoratively, and that Robert Spencer finds inspiration in the tenements and factories along the river. Ugly enough and uninspiring to the indifferent eye are these buildings, yet they serve for Spencer to prove the true artist's ability to see beauty in the apparent ugliness of the commonplace. Lastly it is at this village of pleasant augury that the latest comer to the group, Bredin, paints the farms and the lilacs.

OF SOUND VALUE

The Macbeth Galleries filled their walls early in May with paintings, by contemporary American artists. A delicate pleasing canvas showed Frieseke an able artist, but it lacked the beauty and charm which marked "The Torn Lingerie," exhibited last year at the Pennsylvania Academy. To Richard Miller's eye, Pasadena seems to have lacked the inspiration which he found in France, and we tire of the monotony in his over-finished figures in settings which are more alive than the models. The brilliancy and force of Henri, without the brutality that has marred some of his recent works, appeared to advantage in the portrait of the small Japanese girl, while a figure in clear green represented the invariably pleasing—somewhat too pleasing—quality

(*Continued on page 96*)



In these days even the artists go back to the land, and the wind-swept freshness in "The Toilers," by H. Glenn Newell, offers to all who saw the Allied Artists' Exhibition its inducement to "rally round the hoe"



The scenery of our western mountains is finding increasing favor among artists of a younger generation than Bierstadt. Among the canvases of the Allied Artists was "Going to Sun Mountain," by Arthur Powell

SMART FASHIONS *for* LIMITED INCOMES

The Feminine World Is Still Insisting That One Has Gardens for Garden Costumes, the Country for Sweaters and Blouses, and Motoring for Coats

COUNTRY life this season isn't behaving as it used to do; it isn't just an endless round of golf, tennis, motors, luncheons, teas, and garden-parties. Of course, those things are all going to happen to us, but they are to be mere incidents in our crowded lives. There is a deep and serious purpose in our getting back to nature; we are doing our bit even more industriously in the country than we have done it in town. Golf links and tennis courts aren't half so densely populated as are vegetable gardens and orchards, these days, and knitting, sewing, and all the other Red Cross work can be transplanted to the country without the least damage,—in fact, they seem to thrive in the country air.

IF ONLY THE GARDEN HAD EYES

Of course, for the new outdoor tasks in the garden, there must be special costumes. An over-all apron of Scotch gingham for the garden was a pleasant thought, and the sketch at the lower left is the result of the idea. It is cut on straight lines, and the fulness is shirred into a round yoke, trimmed with rows of narrow white cotton braid. The sleeves are full and are gathered into an elastic band at the wrist, so that they may be easily slipped over the elbow, if one takes too readily to tan. The belt fastens with white bone buttons at one side and holds the fulness in place.

Another costume for the garden is designed for that woman who must, above all things, be decorative; it is sketched at the lower right on this page. This costume may be made in Japanese cotton crêpe, in a combination of plain and checked material. Over one of those perfectly straight skirts, gathered into a straight waist-band, is worn a knee length blouse with unbelted fulness. The wide sailor collar is of the material used in the skirt and, together with smocked pockets, makes a pretty finish. To complete the costume, there is a 1917 version of a sunbonnet. It is oval, and the top is of narrow straw braid, sewed round and round. The lining is of checked material, and the ties are of the plain material. Gingham and Japanese crêpe are much used in summer frocks.

No matter how patriotic one may be, there is still time and place for motoring, and one can not have too many motor coats, especially if they are of light and summery materials. Sketched at the upper left on this page is one of those light roomy coats that are so desirable for the country. The lines are so plain that the model could easily be copied at home. It would be most appropriate in tan pongee or rajah silk, and might be lined or unlined as one chose; if one did choose lining, it should be a silk of vivid color. The sleeves are straight, wide, and three-quarters length. There are large patch pockets at either side, and the only trimming is the heavy stitching which outlines the collar and forms a square pattern in front. This stitching may be in the same shade as the coat or in a contrasting color. The coat slips over the head like a Russian blouse and buttons at the collar.



This coat slips over the head and buttons at the collar, which explains the collar. The sleeves are three-quarters length



If it wasn't table damask and it didn't have pointed pockets coming from the square yoke, it would be a regulation skirt

AND HERE WE HAVE AMBITIOUS SWEATERS

A sweater that is really more than a sweater is illustrated in the middle of this page. It is patterned on sweater lines, but is made of fine taffeta silk and is bound along the edges with velvet ribbon. It would be very smart in deep plum colored taffeta edged with purple velvet ribbon. There are no buttons or buttonholes. A sash of the taffeta, finished with taffeta balls, does double duty, for it is decorative and also keeps the coat together. On one side is a pointed patch pocket. A tam of taffeta, like the one shown in the sketch, would be pretty and unusual.

There could not be a country wardrobe without separate skirts and tailored blouses. The separate skirts have taken unusual turns this year. Some very striking models are shown in damask—yes, table damask,—in all white or with yellow, red, or old-blue grounds, with figures in white. Then pretty effects may be gained by the use of chintz and cretonnes trimmed with fringe. However, the cretonne and chintz skirts are not as new as skirts of damask. White linen, crash, or corduroy, and some flannel is still used. The skirt at the upper right on this page is an excellent design, and the pointed pockets from the square yoke mark it as different from the usual separate skirt. At first glance, the blouse resembles the typical riding blouse, but it is different, inasmuch as three box plaits run from a short shoulder yoke in back and front. A stock collar finishes the blouse at the neck.



The sleeves of this apron are full and gathered into a rubber band at the wrists, so that they can be slipped down to the hands when the sun is insistent



This taffeta sweater bound with velvet ribbon is eligible for many of the offices of a top-coat



A Japanese crêpe garden costume facilitates things. And a smocked sunbonnet is the most dangerous of garden implements. The side pockets are effective

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



THERE are three dominant types among the bathing-suits which will be worn this season. The knitted jersey suit, usually sleeveless, quite short, and fairly straight, which is intended for the woman who swims expertly, is the first kind. The loose straight suit, which evidently gains its inspiration from the chemise frock, is the second sort, and, while it may be worn by many women, it is unquestionably most successful on a slender figure. The third is the surplice suit, which, though by no means a novelty of the season, appears in many attractive new designs; and, when all is said and done, it is possibly the most popular suit of all, for it may be worn alike by the slender or the large woman.

THE ALL-AROUND SURPLICE SUIT

This surplice bathing-suit illustrated at the bottom of this page in the middle is in a simple but effective model of black taffeta, with a bit of color introduced in the pipings of the collar, belt, armholes, and pockets. This color may be either white or an excellent shade of old-gold satin. Black bone buttons fasten through bound buttonholes. While the suit is far from unusual, it succeeds because of the effectiveness of the design and because of such details as the large pockets which repeat the curved line of the belt. The belt and the back of the waist are cut in one.

It is amusing to note the influence of the spring and summer millinery on the rubber bathing caps. The one illustrated in the middle at the bottom of this page is almost a copy of a very popular spring turban, here carried out in several shades of rubber. A blue rubber crown, a brim of red rubber, and an odd decoration in front of white, blue, and yellow rubber, make a pretty combination.

KNICKERBOCKERS HAVE COME TO STAY

Two suits of the chemise type are illustrated at the lower right of this page and at the lower left. The first of the two is a very youthful swimming suit of the popular khaki-kool, combined with black satin. The khaki-kool which edges this suit and of which the soft crushed sash is fashioned is in brilliant color. Knickerbockers, which first appeared in bathing-suits early last season, have been more widely accepted this year and are a distinct feature of the suits of this character. Only a very youthful girl should attempt the tam o'shanter cap that belongs with this suit. Yellow rubber is combined with dark blue rubber.

It is not always easy to find an attractive inexpensive bathing-suit. The model illustrated at the lower left on this page is also of the chemise type and is made



For warm afternoons there is nothing like a shaded porch, cold lemonade, and this Georgette crêpe frock. The collar, being generous, becomes a surplice bodice; $29.50





A dress of navy blue taffeta is trimmed with ruchings of taffeta that creep up the sleeves and all around; $25. The black milan hat is trimmed with gray faille ribbon; $7.50



This chemise bathing-suit is one of those emphatic things, yet simple as black and white; $6.75. The rubber quill, posed on the front of the bathing cap, keeps the whole costume from being too serious; $1.50

(Left) Khaki-kool is that part of the bathing-suit which isn't black taffeta; $12.75. The cap is a rubber copy of one of the smartest summer turbans; $1.50

(Right) The khaki-kool edging the suit is of brilliant colors. Last season knickerbockers peeping beneath the skirt had just come in; this year they've decided to stay; $19.75. Any girl would like this blue rubber tam o'shanter cap; $1.50



The soft tie is a continuation of the collar in this colored waist of fine batiste; $3. Straw flowers in green, rose, and blue trim this Wenchow straw hat; $20



This handkerchief linen waist may be had in green and white, blue and white, orchid and white, or rose and white; what could be more accommodating?; $7.50



This crêpe de Chine waist may be had in a variety of colors. The rounded sash is bold in the front, but in the back, it slinks away into a small bow; $8.95

of black silk poplin with white piquê collar and cuffs. It gains effectiveness by means of the white smocking which trims the pockets and holds the inverted plaits in the upper part in place. Black bone buttons fasten it.

It would seem these days that there is nothing in millinery which may not be applied to the bathing-cap. With this suit is shown one with a quill of rubber posed on the front. This cap may be had in innumerable color combinations, both gay and subdued.

One of the real necessities of the summer wardrobe is a cool summer frock to wear in town for shopping or for traveling. One of the prettiest that have been shown this season is the model illustrated at the upper right on page 66. This frock is of soft navy blue taffeta of an excellent quality. It has one of the newest skirts, which is a modified tonneau. The deep pockets on either side are accentuated by ruchings of the taffeta. These same ruchings edge the wide blue taffeta collar and extend up almost to the elbow on the tight sleeves. The bodice is an unusually becoming one, with a second collar and a vestee of white Georgette crêpe.

The mushroom-shaped hat worn with it is an effective model in black milan straw, and the brim is edged with gray faille ribbon, which encircles the crown and ties in a bow at one side.



You may have this Georgette crêpe waist in either flesh or white. The filet lace suggests the new French collars which stand up from the neck at the shoulders—a fortunate effect for one who has a prettily curved neck; $9.50



One of the advantages of being young is this navy blue dress of Georgette crêpe. The straight lines of the skirt are softened by the deep tucks; $29.50

MIDSUMMER MADNESSES

For warm afternoons there is nothing that takes the place of a Georgette crêpe frock in the soft tones of the season, such as flesh, white, and gray. The frock illustrated at the upper left on page 66 is an excellent example, and is one which might become both young and old. The surplice fichu, which is a continuation of the deep round collar at the back, is trimmed with two rows of plaited Georgette crêpe. The soft crushed belt is edged at the bottom with plaiting, and the graceful sleeves are shaped in at the wrists and finished with the plaiting. The skirt is simply gathered in groups of three tucks to give it the necessary weight and grace.

The chemise dress, which has been so successful in recent seasons, is particularly becoming to slender women. The straight lines of the navy blue dress illustrated at the lower left on this page are broken by the many deep tucks on the skirt and by a narrow sash belt of the Georgette crêpe of which the entire dress is made. The front of the dress opens in a deep V which extends below the waist-line and is emphasized by a wide hemstitched band. White Georgette crêpe with picot edge forms the collar and the vestee. Square buttons of the material fasten the wide tucked cuffs and hold the belt in position at the back. This dress may be had in white, flesh, navy blue. It is very well made of a good quality of Georgette crêpe.

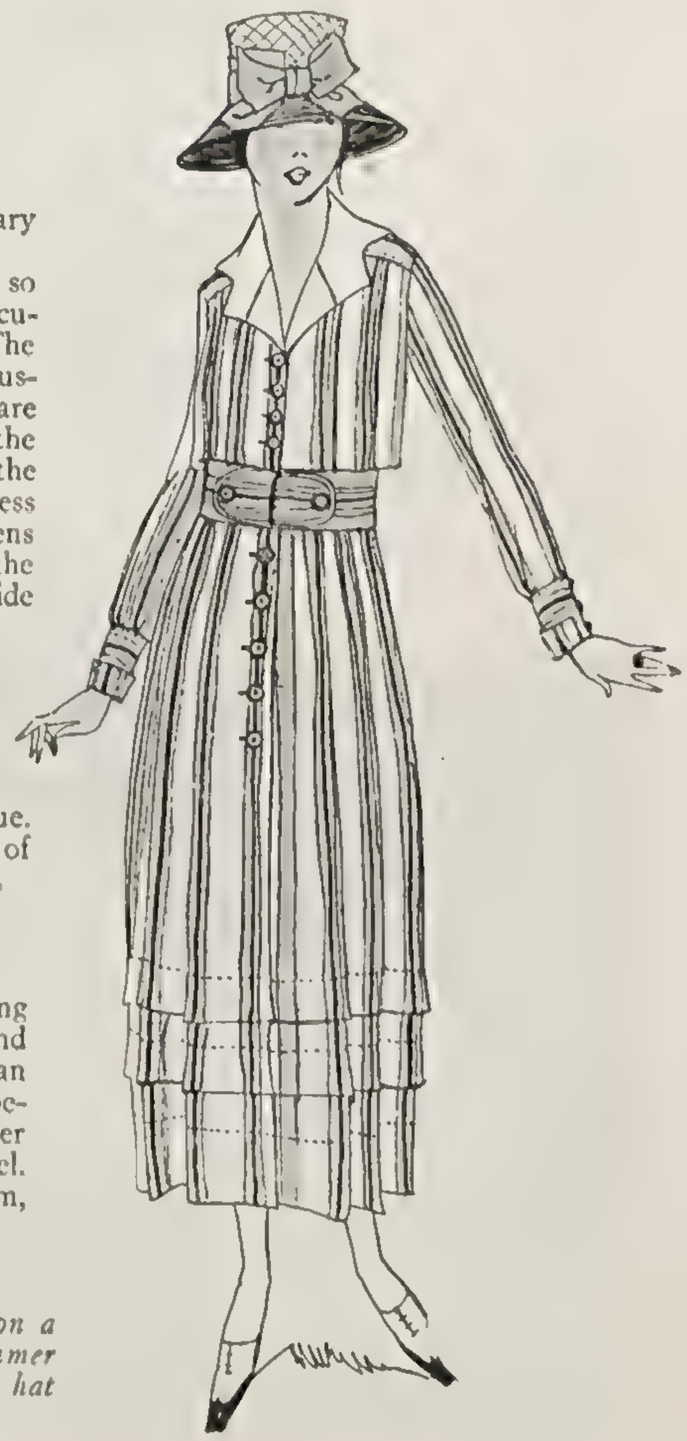
COUNTRY DAYS AND COUNTRY WAYS

The smartest women are welcoming the return of the simple chambray and gingham dresses. The American woman finds a crisp frock of this sort most becoming. The dress shown at the lower right on this page is an excellent model. It is fashioned of striped gingham, combining dull blue and green. The simple tailored waist is fastened with white pearl buttons, and the collar, which is faced with white linen, may be worn either low or high to protect the neck from the sun. The skirt is laid in unpressed plaits and two deep tucks finish the bottom. The soft crushed gingham belt is crossed in front and fastened with pearl buttons.

A hat which shades the eyes is most practical for summer wear. The smart mushroom shape shown with this dress is of brown peanut straw. The crown is encircled by grosgrain ribbon in a contrasting shade, tied in a bow at the front. The brim is faced with tan liséré straw.

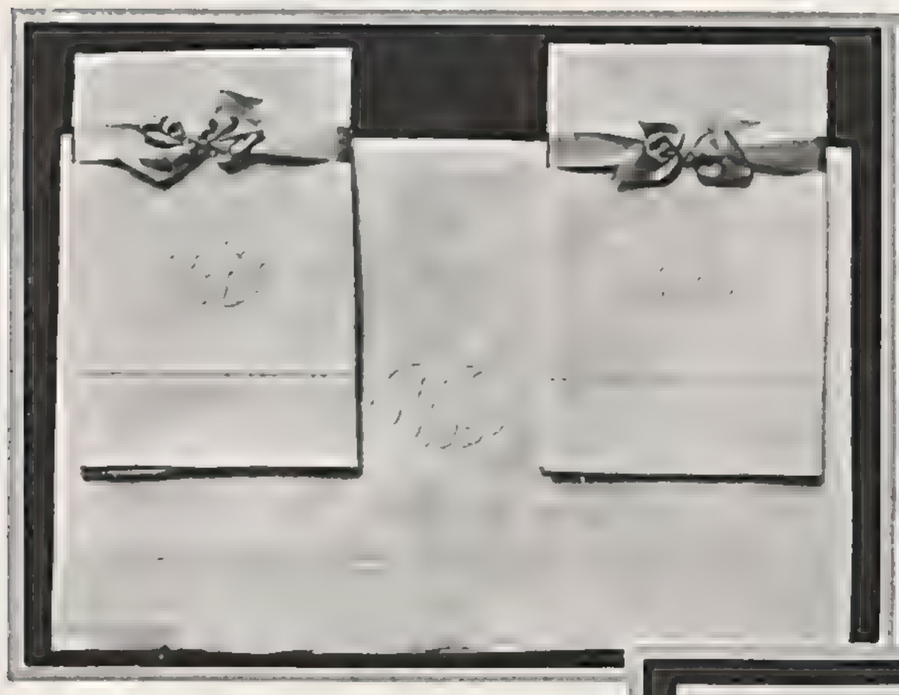
Colored waists are always smart to wear with sweaters and country skirts.

(*Continued on page 96*)

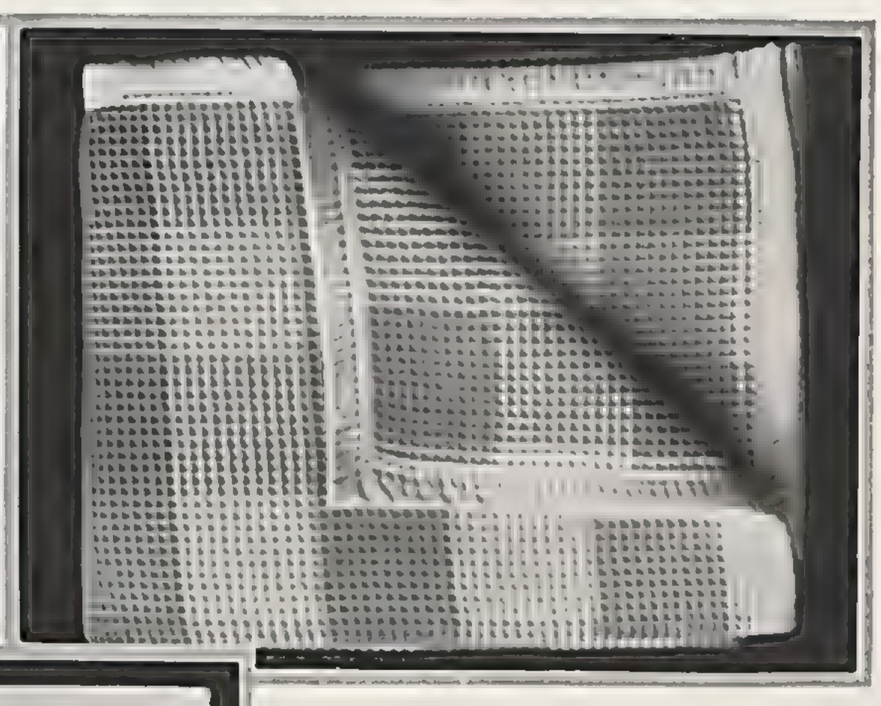


When there are cool pearl buttons on a blue and green gingham frock, summer is no longer formidable; $18.50. The hat with it is of peanut straw; $12

THE SHOPS PLAN AGAINST THE SCARCITY OF BED-LINEN



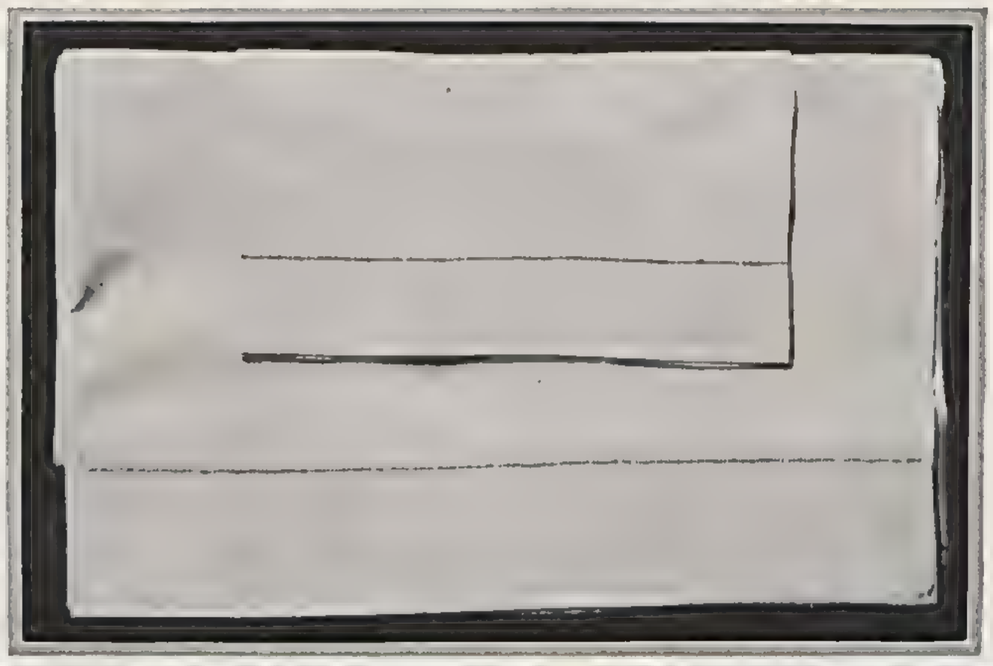
Two sheets and two pillow-cases; that makes a set. We shall have to use the best substitutes we can for linen, now that our stock of it is fast diminishing. Finest percale, with the monogram embroidered, was used for these; in single- and double-bed sizes, $9.50 and $11.50 a set, according to size



There's many a night, even in midsummer, when a light-weight, warm, cotton blanket is the only really happy medium between being too cold or too warm. One that is just that, is made in a honeycomb weave, and can be bought in either pink and white or blue and white; bound with white muslin, $3.50



(Right) There is a wise little hand-machine that embroiders towels and bed linen so that it's really hard to tell whether to ask, "Who embroidered it?" or, "What embroidered it?" Sometimes a bit of color is introduced into the monograms, but they may be had in all white, too. A towel like this is pure linen, and therefore to be respected, in these war times; $15 a dozen



(Right) This sheet and pillow-case are not linen, but they are of imported Irish cotton, and that is the most satisfactory substitute for linen our best shops have found. When it is neatly hemstitched, the result is really very attractive. These sheets come in single, three-quarters, and double-bed size; for sheets in single and three-quarters size; $7 a pair; in double-bed size, $8.25 a pair; pillow-cases, $1.75 a pair

(Below) These boudoir pillows always help. One way a bed can show that it believes in the closest attention to detail, is by wearing one or two dainty pillows. A plain cover, of a fine quality of handkerchief linen, hemstitched, costs $1.25. The hand-embroidered covers made of lawn and cost, respectively, $1, and 85 cents, and their down pillows, China silk-covered, are $1.70 and $1.90, according to size



Gather Ye Linen While Ye May—and then Look About for Cotton Stuffs, Too

THE problem of choosing suitable bedding and linens for the country house is one which may not be entered upon lightly in these war times. One can no longer blithely enter a shop, list in hand, and order a dozen of "these" and two dozen of "those"; one must first inquire, "Have you any of these?" and the answer is all too often, "No, but this is what we are showing to take its place."

However, a visit to the specialist in household linens is encouraging, for if one does not find the particular spread one has in mind or the linen sheets one has purchased annually, there are attractive substitutes to be had, if one knows where to find them.

THE SHEET AND PILLOW-CASE PROBLEM

The linen sheet and pillow-case problem is one of the most troublesome, for unfortunately the shortage here is a most decided one. Many grades of linen are not to be had at all, and what linen is left is a rapidly diminishing stock which promises to last only a short time. If, by chance, new shipments do come to America, needless to say, the prices will be materially advanced. To meet this condition, the best shops are offering their customers excellent imported cotton sheets, some of which come from Ireland, and some from Egypt. These are very superior cotton sheets, and are the best substitute for linen that has been found.

Illustrated in the lower middle of this page are an imported Irish cotton sheet and a pillow-case with machine-hemstitched hems. The sheets come in single, three-quarters, and double-bed size, and the pillow-case measures 22½ by 36 inches. The sheets measure 72 by 108 inches for the single and three-quarters sized bed, and 90 by 108 inches for the double bed. At another shop they are offering the set with prettily embroidered monogram, illustrated at the upper left on this page. This set consists of two sheets and two pillow-cases. The monograms are embroidered in excellent designs, and the material is a fine percale. This set may be had in single or double-bed size; the double-sized sheets measure 90 by 108 inches and the pillow-cases measure 25 by 36 inches; the single sheets measure 72 by 108 inches, and the pillow-cases, 22½ by 36 inches.

An excellent summer woolen blanket, with sufficient warmth and without unnecessary weight, is shown at the upper right on this page. It has an attractive honeycomb weave and may be had in blue and white or pink and white. It is bound in a very attractive way at the edges with a heavy white muslin.

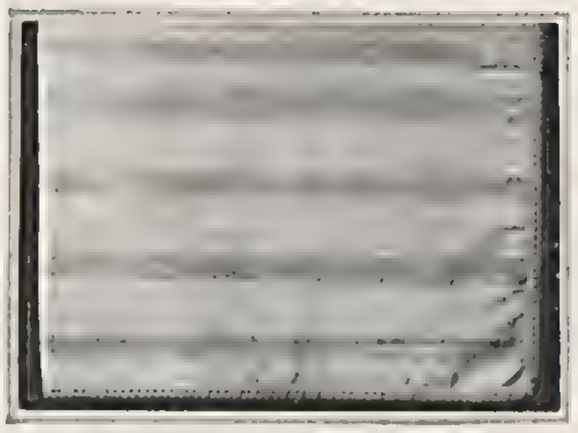
UNDER THE OUTER COVER

The next consideration is the bed-covering, and no matter what chintz or similar outer covering one may choose, a washable under cover is essential. Two excellent examples of such covers are shown in the lower middle and at the lower left on page 69. The one in the lower middle is a fine, white, striped dimity bedspread, with a hand-embroidered monogram, and may be had for single and full-sized beds. The one at

the lower left is an excellent value in a white piqué spread which may have a monogram embroidered in either white or color, as one chooses. This monogram is of an unusual type and is made with a hand-machine, so that it actually resembles handwork. The spread measures 99 inches in length in both the full and single-bed sizes.

The many Georgian and American colonial styles of country houses, justify a particular consideration of the coverings of the beds of these periods. To meet this very decided demand, a certain shop has begun to make bedspreads that are reproductions of the rare old types. These are made in an almost endless variety of interesting designs, and with their deep hand-knotted fringe, they dignify even the simplest four-poster bed. They are creamy white in color, and are made of heavy cotton cloth, tufted by hand with soft knots. They are made to measure, without extra charge, and pillow-covers and valances may be had to match. If preferred, these spreads may be had without fringe, or with fringe on the sides only; the latter are for beds with foot-boards. At the lower right on this page is shown a spread worked in a swinging-basket design. There is a valance to match.





Illustrated above, and on the bed to the left, is the daintiest kind of bed-cover in white cotton, striped pink; $4.75. The bed is what four-posters are,—many of the best mahogany—and it may be had in three-foot and four-foot sizes, at $30 and $35

THE CHARM OF THE FOUR-POSTER

The bed used in the illustration at the top of this page is an excellent value in mahogany. It is of very good design, and the posts measure 57 inches high at the head and 48 inches at the foot. The bed comes in three-foot, as well as four-foot width. The springs may be made to rest on angle irons instead of on a rail in which case, the irons are $1.50 extra. A very simple bed cover, and one that employs a bit of color, is illustrated at the top of this page and is also shown on the bed just described. This cover is of white cotton, and a pretty leaf design runs through narrow pink stripes that are arranged in groups. This bed cover measures 72 inches by 108 inches.

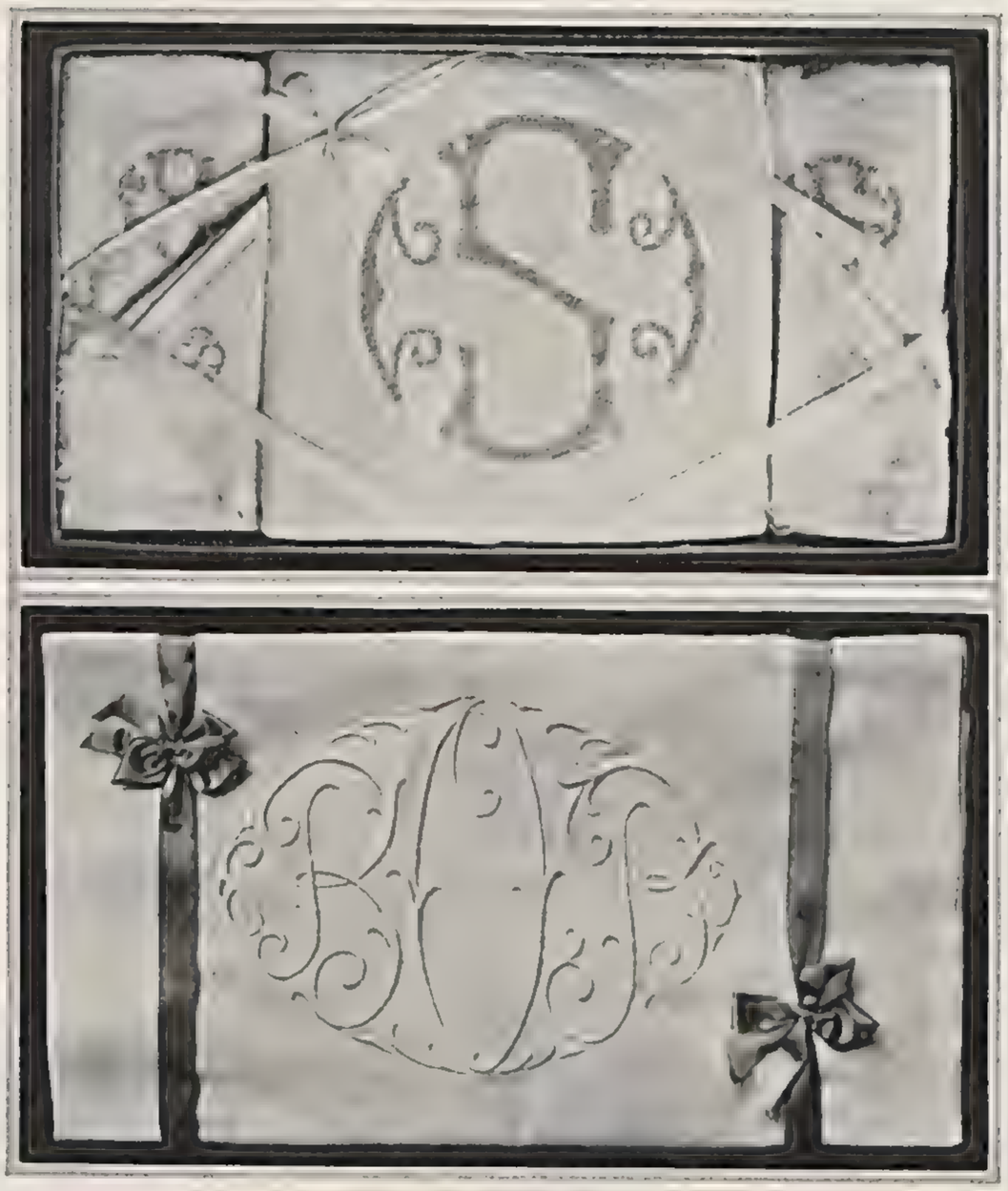
HAND-EMBROIDERED PILLOW-CASES

In many a simple, cool, country house bedroom, pretentious cushions are wholly incongruous, and in their place one welcomes the fine hand-embroidered, or the still plainer, sheer, hemstitched pillows such as those shown at the bottom of page 68. The plain pillow-case at the extreme left in the photograph is of a fine handkerchief linen and measures 14 by 18 inches. The cushion in it is China silk-covered down and may be had in either pink, blue, or white.

The pillow in the middle of the photograph is of hand-embroidered lawn with a fine hemstitched hem. It measures 12½ by 16 inches; there is a pillow of down, which has a cover of China silk, that may be purchased with this lawn cover. The cover at the right is also of hand-embroidered lawn in a simple design of dots; it has a finely hemstitched hem. This cover measures 14 by 18 inches. As in the case of the other two covers shown, a down pillow covered with China silk, may be purchased to fit. The fine machine embroidery that was on the bed-spread which has been described, is again seen in fine stitches in the monogram of the towel illustrated in the photograph in the upper middle on page 68. This is an excellent value in a pure linen towel; the monogram is very charming when a bit of color is introduced, but it may be had in all white, too; it measures 20 by 36 inches.

Color in the letter accounts largely for the effectiveness of the bathroom set illustrated in the upper middle of this page. The set consists of two 24 by 36-inch Turkish towels, a 24 by 48-inch bath-mat and two wash-cloths. The set may also be ordered with a three-letter monogram. These towel sets may be chosen to match the color of the bathroom, or they may be planned to contrast with the color scheme.

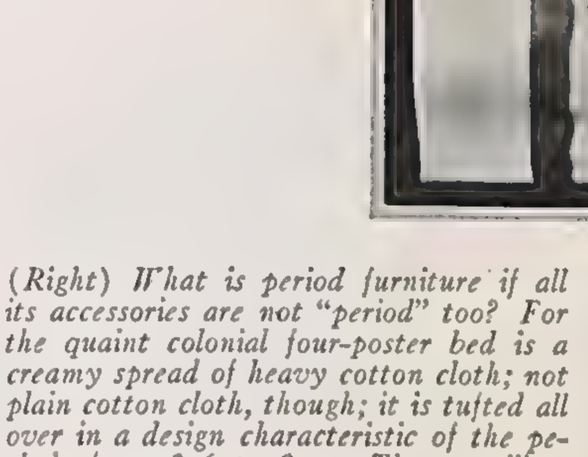
(Right) This bathroom set of two Turkish towels, a bath-mat, and two wash-cloths, has its monograms woven right in the material, and these monograms are colored. If one desires, these can be had with three letters instead of two and also in all white; a set with two letters, $4.75; with three letters, $5.50

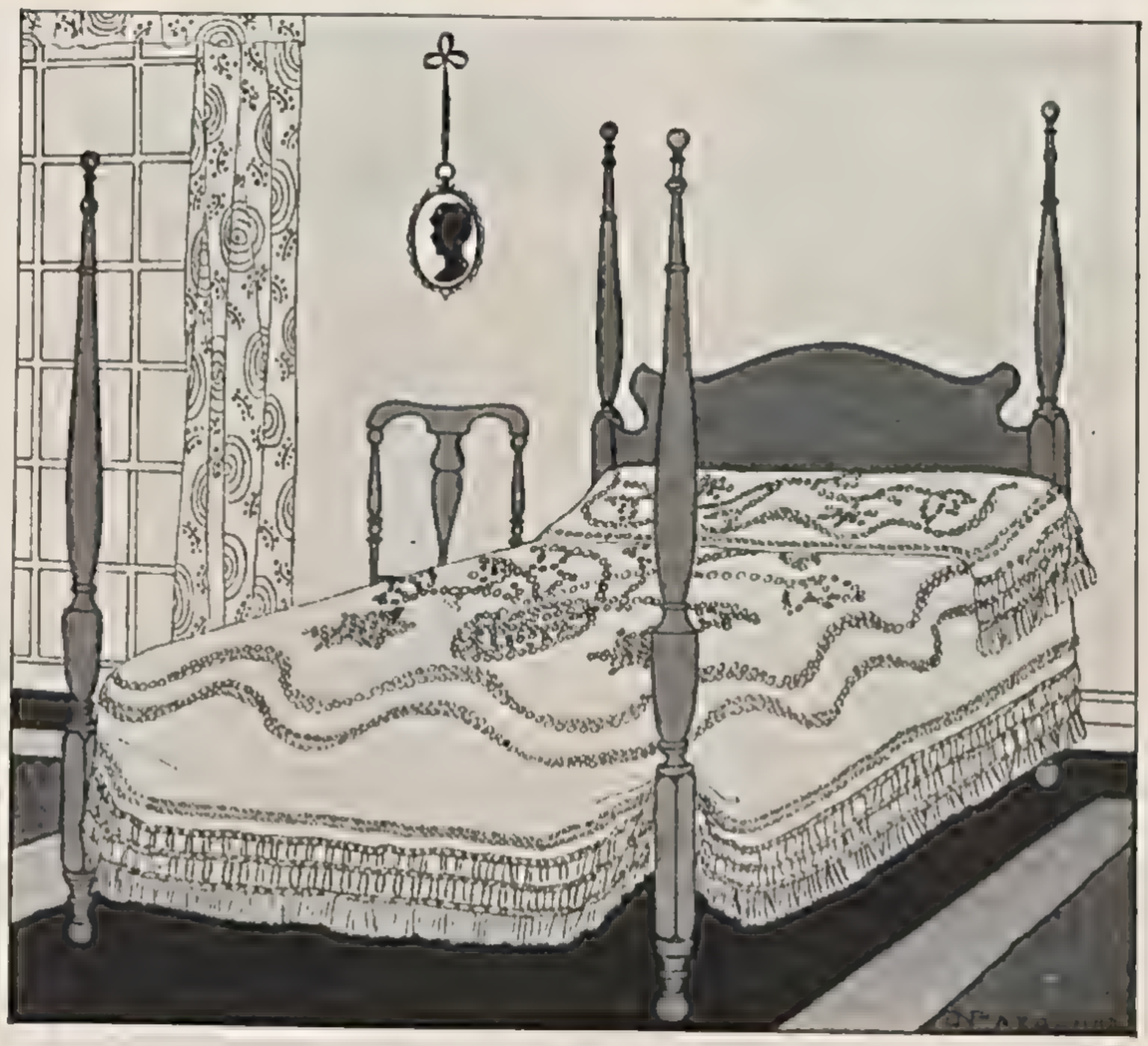


(Left) Chintz and pictorial linen bedcovers are, after all, just part of the general scenic effect of the room. The real work of the bedspread must be done by something rather retiring and washable, yet also crisp and smart. A white dimity bedspread fills all these requirements and has the added attraction of a hand-embroidered monogram; for a full-sized bed, $20; for a single bed, $17

(Right) What is period furniture if all its accessories are not "period" too? For the quaint colonial four-poster bed is a creamy spread of heavy cotton cloth; not plain cotton cloth, though; it is tufted all over in a design characteristic of the period; from $16 to $30. The one illustrated, $24; valance, $8

(Below) Another bedspread is as fresh and crisp as white piqué can be, and has been embroidered in color by that uncanny machine that is doing the almost-human embroidery. It may be had embroidered in white, too, and is made for both single and double beds; $5.75 and $6.75





The YOUNGER GENERATION



Her net ruffles have been smoothed down, her pink taffeta eton jacket admired, and with a parting admonition not to play with her blue velvet sash, she goes to the party



This frock is of yellow and brown plaid gingham; the coat is of plain yellow chambray. There are four buttons in front —rich man, poor man, beggar man, thief—too bad! Brown and yellow grosgrain ribbon tries to run down the tan linen hat—and away



If little girls grew dresses as birds grow plumage, this little girl would grow this little dress. Clusters of ribbon roses form a trimming on the Valenciennes lace on the bodice and skirt. Over the edge of the leghorn hat ventures a fold of net



This frock is of Georgette crêpe. Loops of insertion hang below the hem of the skirt; being of an adventurous nature they might leave it all together. The girdle, for lack of something better to do, is the background for a basket of flowers



When you are as new in the world as this, you enjoy a rose-colored chambray dress with white tassels dangling from embroidered pockets. Above, it is raining, for the little girl on the tan pongee hat is carrying a blue umbrella



Because the world is a place full of color for any one under nine, this dress has been stitched in green, tan, brown, red, and blue. And what small person wouldn't laugh at a straw hat trimmed with jolly worsted balls of green and tan?

MODELS FROM MISS RICE

VOGUE PATTERN SERVICE

When the Very Young Are Started on the Way They Should Go, the Very Smartest Patterns Should, of Course, Be Used

THE sizes of the patterns on this page are specified on page 84, as also are those for the following pattern page.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 19 WEST 44TH STREET, NEW YORK CITY

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BALTIMORE: The Flower House Studio, Charles and Hamilton Streets
PROVIDENCE: Gladding Dry Goods Co.
BOSTON: 149 Tremont Street (Room 605)
BUFFALO, NEW YORK: Flint & Kent
PITTSBURGH: Joseph Horne & Co., 5th and Penn Avenues
CLEVELAND: Halle Brothers, Euclid Avenue
CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
ATLANTA: The Smart Shop, Connally Building (Room 203)
LOS ANGELES, CAL.: Bullock's
SAN FRANCISCO: 233 Grant Avenue, Joseph Building
SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue
MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building



Boy's Suit No. M3875. The one-piece kimono-cut waist and the smart collar are features on this play suit



Frock No. M3073. A slip-on smock with straight-cut trousers completes a costume intended for strenuous play wear



Boy's Suit No. M3846. Straight-cut trousers buttoned to a slip-on blouse make a practical suit for play-time



Frock No. M3379. Here a frock with a kimono-cut yoke and one-piece skirt is bound with contrasting material



Pajamas No. M3844. Elastic in casings holds in the fulness at the ankles and wrists on pajamas

Frock No. M3871. A two-piece play frock has attractive pockets, collar, and cuffs of contrasting material



A complete description of these patterns and those on the following page will be found on page 84



Frock No. M3845. The straight one-piece box plaited skirt is attached to the waistline under the belt



Blouse No. M3829. Collars that button over themselves in this way are favored, especially by over-blouses; this blouse has side pockets



Blouse No. M3813. The becomingly draped cowl collar and soft girdle may be of dull-toned flannel and the blouse proper of sports silk



Blouse No. M3837. Narrow silk or linen may be used for this long-waisted blouse. A combination of blue and white would be effective



Blouse No. M3836. Small brass buttons fasten this short-sleeved blouse. Machine or hand feather-stitching may replace smocking



Waist No. M3866; Skirt No. M3867. Belts cut in one with the side box plaits, make this frock simple to achieve



Blouse No. M3833. The popular vest and the pointed collar form a contrast of material



Blouse No. M3834. The blouse slips on over the head; the vest buttons down the front

BLOUSES, OVERBLOUSES, AND SEPARATE SKIRTS MAY BE USED TO VARY INFINITELY THE SUMMER OUTDOOR COSTUME

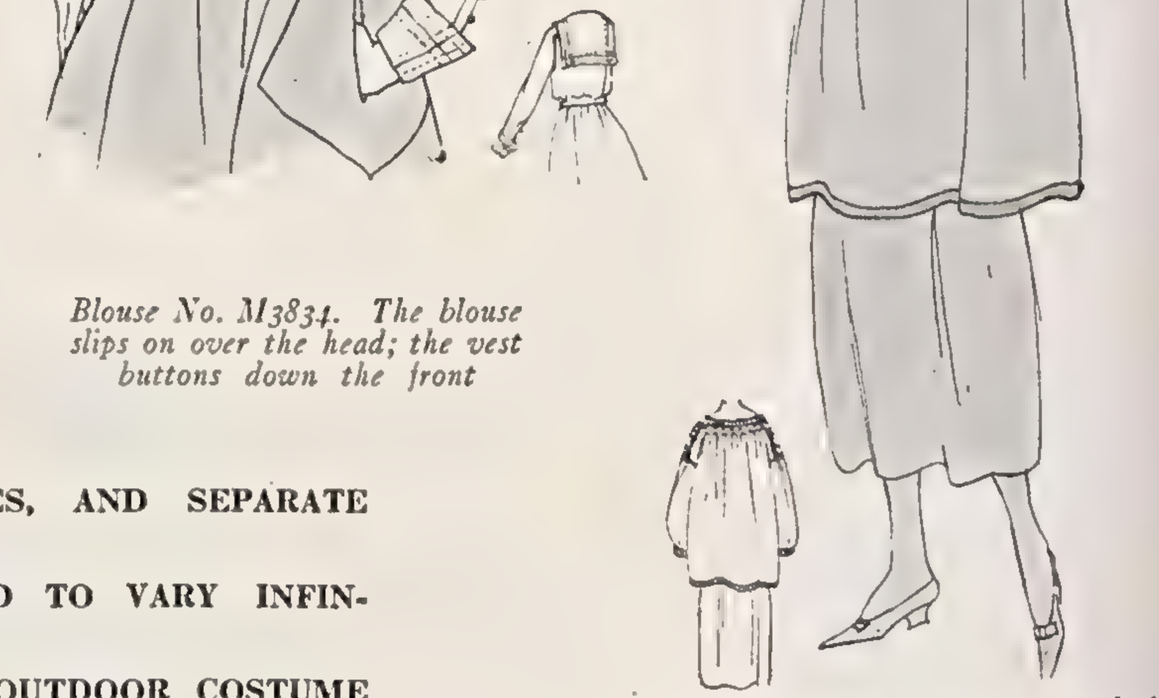


Blouse No. M3835. Worsted embroidery may be used with good effect on a Chinese-like blouse which is cut in two pieces



Skirt No. M3817 *Skirt No. M3818* *Skirt No. M3687* *Skirt No. M3869*

Pockets cut in one with the skirt, set in, or hanging loose, and a set-on yoke diversify the otherwise simple separate skirt



Skirt No. M3140 *Skirt No. M3667* *Skirt No. M3775* *Skirt No. M3668*

The use of contrasting materials, the effect to be obtained with one-piece skirts, and the decoration of rippled pockets are shown above

HEALTH IN PURE SOUP

the soup of the epicure



"The cares I left behind me."

With what infinite relief a woman can say this when she has made skilful preparations for the Holiday!

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Have you considered how convenient and compact, as well as how delicious and healthful, Franco-American Soups are for all the royal feasts of the Big Vacation—both indoors and out—at the mountain bungalow or the fashionable seaside "cottage?"

Especially appealing in the summer months is the Franco-American Consommé, served either hot or cold. The sparkling clarity of it invites. The bracing meat juices of it refresh and invigorate. The after-effect of it mildly stimulates. Following exercise, it is superior to all other beverages.

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Twenty cents the can—Double size, thirty-five cents

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Chicken Consommé	Pea	Clear Ox Tail
Beef	Julienne	Mulligatawny
Bouillon	Clam Broth	Mutton Broth

Green Turtle Thick (45c) Clear Green Turtle (60c)

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BRANCH AT CHICAGO



WHAT THEY READ

FICTION, like all other departments of literature, is feeling the war, reflecting the war, and the conflict takes on a new horror in prospect when one thinks that should this country bear a really conspicuous part in military operations abroad, our native novelists, down to the fourth raters, will deluge us with gory tales of heroism, mixed with solemn criticism of strategy and tactics. "Mr. Britling Sees It Through" interpreted England's spirit in the early phases of the war, and perhaps the success of that story spurred Mr. Ervine to do somewhat the same thing, and a great deal more, for Ireland. He also gives us from many angles the Irish question, which, English opinion to the contrary notwithstanding, is not always merely, "Wot'll ye have?" He pillories smart society in London, affords inspiring glimpses of coast life in Devon, of shipbuilding at Belfast, and of rebellion in Dublin. All of which goes to show that fiction in this decade of the twentieth century defies definition, since it may be almost anything from a tract for or against some current issue, political, social, or religious, to a thinly disguised and mercilessly detailed treatise on obstetrics.

Trollope was the first novelist to cast his story against a minutely detailed background of British politics, and if you would give life to such acquaintance with the political system of the Mother Country as you may gather from President A. Lawrence Lowell's two-volume treatise, you must read "Phineas Finn," "Phineas Redux," and "The Prime Minister." Some old-fashioned almanacs still retain the traditional figure, surrounded by the signs of the zodiac, of the man with an apron of his own flesh let down so as to exhibit the essentials of his internal anatomy. Every child who looks at that somewhat gruesome figure is probably less impressed by the internal display than by the imperturbable, serene, and slightly smiling countenance of the gentleman whose true inwardness is thus laid bare. That figure suggests rather strongly that style of autobiographic novel in which the narrator mercilessly anatomizes himself for the edification of his readers and does it with a self-satisfied smirk. All things considered, the novel cast against the background of war, politics, business, or sport, is preferable to these self-revelatory tales, by any save the most eminent hands; for this sort of public confessional is apt to leave the reader with the suspicion that the worst has not been told, while the other style of novel, whatever its defects, at least may teach us how wheat is grown, how the city boss rules his "henchmen," how the "office" crushes the man and especially the woman, or how babes are brought wailing into this vale of tears.

CHANGING WINDS, A NOVEL, by ST. JOHN G. ERVINE, illustrates once more the happy use of seemingly alien material in fiction. There is but one well-developed and thoroughly self-consistent character in the book, and that is the father of the youth who ought naturally to have been the protagonist. Henry Quinn the elder is a new and delightful creation. His son is a charmingly receptive but weak character who serves to bring out interesting qualities in those with whom he comes in contact, no one of whom is so much elaborated, so live and real as his father. The book, indeed, attempts too much, so that it is vastly long, and while its episodes are done with happy effect, the book as a whole lacks unity, and, indeed, is not a whole. The best of Mr. Ervine's attempt is expressed in his rather detailed and studiously fair presentation of the Irish question in nearly all its phases. He is an Ulsterman, Protestant in religion, nationalist in politics, in these matters such another as the great George Russell, who appears in these pages as "Ernest Harper." Most persons will agree that Mr. Ervine deliberately sacrificed unity of effect when he shifted his scene from Ireland to London, and gave us the brilliant but unsatisfactory incidents of life in the British capital. As to the incident of the Titanic disaster, it is dragged in neck and heels and has no important relation to aught else in the story. Even the war is not effectively related to the story as a whole, and it usurps the place that should have been given to the Irish rebellion, which deserves far more space than it receives and should have been a prime factor in the tale. In spite of structural defects, Mr. Ervine's story is amazingly interesting, and its elaborate study of youthful comradeship is well worth while. Most Americans will think that the young men swear far too much, and Mr. Ervine's eulogy of swearing is one of many touches which help to mark the inferior refinement of Anglo-Celtic society as compared with our own. If you would learn much of Irish society, politics, and character, by all means read Mr. Ervine's story. It numbers nearly six hundred pages, and not one is dull. Incidentally it has the potential material of at least three novels of less scattered power and less ambitious scope. Doubtless the author wrought knowingly and thought less of unity than of the large effect. (New York: The Macmillan Company; $1.60 net.)

MY PEOPLE: STORIES OF THE PEASANTRY OF WEST WALES, by CARADOC EVANS, takes the reader of English into a land as remote, seemingly, as the antipodes, among people as unfamiliar in ideals and conduct as the folk of the Balkans. Mr. Evans, himself a Welshman with a characteristic Welsh name, deals mercilessly with his people—so much so, indeed, that permanent self-exile on his part would be a wise precaution. In these fifteen character sketches rather than stories, he shows us the peasants of West Wales as grasping, lascivious, superstitious, credulous yet cunning, cruel at times, densely ignorant, pietistic,

(*Continued on page 76*)



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WHAT THEY READ

(*Continued from page 74*)

narrow of life and vision. Their speech is archaic and picturesque, rich in Scriptural phrase, now and then poetic. As one reads, one finds it hard to believe that in any part of the British Isles can exist a community so crude, so far removed from the knowledge and ideals of the great world, so harshly practical in all the relations of life. George Borrow, who has written so minutely of Wales, gives no such pictures of life as appear in these revealing and fascinating yet at times repellent pages. Mr. Evans is plain of speech, almost brutally so, yet always with artistic intent. The story, when story there is, he permits us to learn mostly through the mouths of his peasants, and in spite of a few words hardly to be found in an English dictionary, the dialect, if such it may be called, is not difficult. The impression of the book as a whole is one of peculiar freshness and of convincing verity. What happens matters not, but the point of view, the manner of life, the variety of unfamiliar character revealed make this one of the most notable volumes of short fiction recently come from the English press on either side the Atlantic. Mr. Evans, having set himself to interpret his people to the great world, must not put off his readers with this single small volume. He has whetted a curiosity that he must in mere justice satisfy. (New York: Duffield and Company; $1.35 net.)

THE WAYS OF JANE: A STORY WITH WHICH THE WISE AND PRUDENT HAVE NO CONCERN, by MARY FINLEY LEONARD, will be welcomed by those discriminating persons who recall "The Little Red Chimney" by the same author. The new story has all the merits of its predecessor, and in a higher degree. This little book is not for those in search of a problem in fiction, not for those who demand wild adventure, the triangular situation, or a forced hothouse brilliancy of phrase, nor is it for those who disdain any but fiction that is great or near great. "The Ways of Jane," however, emphatically is for those who love a well depicted, not impossible, and altogether delightful child, for those who appreciate subtle humor without a trace of effort, for those who enjoy sentiment and detest sentimentality. This story is one that could hardly have been written by any but an American woman, and it has the sweetness, soundness, merriment, and utter freedom from the commonplace that distinguish the work of not a few such women, and put to shame too many of their male contemporaries in fiction. One can read "The Ways of Jane" in three evenings that need not delay bedtime beyond midnight, and there is no better preparation for a day's work than this charming bit affords. (New York: Duffield and Company; $1.25 net.)

BRIAN BANAKER'S AUTOBIOGRAPHY, SET DOWN BY W. B. TRITES, has a strangely mixed atmosphere of Philadelphia and the world at large. Mr. Trites, name of unhappy connotation for an author, attempts an extreme realism of matter and extreme simplicity of manner, with the result of obtaining the effect he seeks, that of a transcript from actual life. The egotism and vanity of the youthful autobiographist are well indicated, and the author escapes the charge of pandering to evil taste by avoiding the cruder expression of the passions with which he deals. His story is formless, though it leads up to the proper dénouement. The father of the young "hero" is well indicated, and so are other subordinate characters, and the women are done with a genuine sincerity. The least convincing part of the story is the visit to Bermuda, and Captain Essex, who appears in this adventure, is merely whittled out of wood. The Philadelphia society pictured is offensively rich, and unmistakably provincial, the more so because of its elaborate pretense of emancipation. There is a vast amount of hard liquor consumed in the course of the tale. By far the best and most sincere thing in the story is the young workingman's story of his courtship and marriage. If Mr. Trites would rid himself of society outside Philadelphia's region of the socially damned, and give us an honest and essentially clean story of such men and women as Tommy Rowe and his young wife, he might do himself and the world no little good. There is usually something a trifle nauseating in the attempt to display the upper circles of Philadelphia, Boston, and Chicago. The publishers have made of this story a book that it is a pleasure to look on and a luxury to tired eyes to read. (New York; Alfred A. Knopf; $2 net.)

THE END OF THE FLIGHT, by BURTON KLINE, marks a clear advance upon Mr. Kline's earlier story, "Struck by Lightning," though in the second as in the first, the author and, alas, his readers, are victims to his curious notion that no chance or excuse for an epigram should be permitted to escape. Mr. Kline, really alien to Boston, should learn to resist the besetting sin of clever and semi-clever folk in that city which thinks a thing well said rather better than a thing well done. In spite of Mr. Kline's tendency to sparkle oftener than he glows, and to glitter oftener than he sparkles, he has done a clever story, especially in the creation of his terrible Mrs. Branstane, who seems to have all the vices of both sexes and none of the virtues of either. As a malign intelligence guided and goaded by an inexorable will, she really is a portentous and original figure. There is some clever political rascality in the book, a good deal too much youthful profanity, a living picture of a Harvard-Yale football match, and a depressingly pessimistic picture of society in a busy little provincial city. The love-making, of which there is no lack, might have been warmed by several degrees without exposing the author to the charge of over-accentuating sex, and by far the best thing in the story is the long struggle between Mrs. Branstane and the young judge with its attendant scenes of varied interest. The book as a whole would have been improved in tone had the author not so persistently sounded the note of vulgarity in his depiction of social life. (New York: John Lane Company; $1.50 net.)

FACT AND FANTASY OF WAR

ITALY, FRANCE, AND BRITAIN AT WAR, by H. G. WELLS, admirably illustrates the mobile talent of a brilliant man. Mr. Wells is distinguished above most British prose writers of the time by his ability to lighten with quick humor the most serious subjects and the power to apply himself effectively to seemingly unfamiliar problems. Without sacrificing his democratic conviction or his native pacific temperament, he interviews kings and princes and discusses the war in a spirit of entire sympathy with the terrible, but necessary, work to be done. His visit to Italy was undertaken apparently with intent to disabuse the British public of any notion that the great Trans-Alpine member of the Entente had entered the war with solely selfish purpose. If Mr. Wells has not made this idea convincingly evident, he has at least shown in most impressive fashion the terrific difficulties of the share that Italy has assumed in the vast conflict. The author talked with General Joffre before he was superseded, with many public men and men of letters in France and Italy, and with the everyday fighters in the trenches and upon the mountain tops between Italy

(*Continued on page 78*)



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makes you *proud* of your complexion

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WHAT THEY READ

(*Continued from page 76*)

and Austria. His picture of the havoc wrought along the Western front is sickening. Along with narrative, reflection, prophecy, go Mr. Wells's charming and significant humor. His book is without a dull page, and he never loses his poise, his charity, his hope of a final settlement that shall make for general democracy and permanent peace. He yields naught to the British "oligarchy," as he calls the aristocratic professional soldier left over from the old army, yet he manages, after laughing at royalty, to speak pleasantly enough of the pathetic looking lad called the Prince of Wales, who is doing his best to vindicate his hereditary privilege, by soldiering as boldly as his military superiors will permit. This is a book to enjoy in every line and to think over with serious brows. (New York: The Macmillan Company; $1.50 net.)

CAMPAIGN DIARY OF A FRENCH OFFICER, by SOUS-LIEUTENANT RÉNÉ NICOLAS, as translated by KATHARINE BABBITT into admirably idiomatic English, gives one a lively notion of war, its horrors, and its joys, and incidentally reveals a charming character in the diarist and portrays other attractive personalities among his comrades in arms. The youth who tells this tale left the university, where he had evidently been a lover of study and of letters, and after brief training, entered the war as a commissioned officer of the lowest grade. Almost immediately, he and his sixty men as unused to war as he, were under fire in the trenches. There followed months of this warfare alternating with brief respites, sometimes in the comparatively safe second trenches, sometimes at the rear. The friendly fellowship of this mere youth with his men is beautiful to see, and he found his reward when the grand offensive of last spring came, in the readiness with which they followed him in the attack on the German trenches, an attack in which many of his men suffered wounds, others death, and a few captivity. He himself was wounded and later nearly killed as he and others dragged themselves back to the French lines beneath a hail of projectiles. The horror of mud, of companionship in the trenches with the dead, both friend and foe, of imminent death threatening every moment, of sleepless nights, of wearing marches in which men actually slept as they walked,—all this appears in these pages with graphic realism. So, too, does the persistent gaiety and patience of the French under such conditions, and the triumphant patriotism of the mud-caked wretches, who suddenly stand sublime with high emotion as they have the honor and the joy of saluting the colors. A revealing little book this, rich in its message to those who have misprized the French. (Boston and New York: Houghton Mifflin Company; $1.25 net.)

WAR PHASES ACCORDING TO MARIA, by MRS. JOHN LANE, revives an old American form of humor in a modern variant. Maria is not, like some of her American predecessors, a philosopher in homespun, a crudely and rudely frank critic of those about her, especially her husband; she is rather the butt of her creator, the self-effacing acquaintance supposed to tell the tale of Maria's opinions and doings. Maria is a spiteful snob who wishes to be "in" whatever is going, and since the going thing just now is war, Maria takes a kindly interest in nursing, submarines, Zeppelins, conservation of food supply, and the like. As foils to Maria there are half a dozen other characters to the little drama, among them Samuel, and above all, Mrs. Dill-Binkie. To tell the truth, the verbal humor of "War Phases According to Maria" is not very funny, but there are some good character sketches, and the local color of the London that Maria frequents is neatly conveyed. Thanks to the illustrator, Miss A. H. Fish, who has seized upon the characters, developed them, and made them her own quite as much as the author's, the interest and significance of the book has been more than doubled. Miss Fish has looked at Aubrey Beardsley's work, and constructed upon his hints a method clearly her own, in which a genuine mildly satiric humor takes the place of what was distinctive and often repellent in his brilliant drawings. The light line of detail brought out by the well-known blocks of black make these illustrations highly effective. Maria, on the whole, though oft repeated, is not the illustrator's triumph. Mrs. Dill-Binkie, as a ministering angel in the supposed costume of a Red Cross nurse, is far more successful, and as to the Duchess, with her lasting gaiters and her pathetically aristocratic old profile, she is a delicious figure. "The young thing in six flounces" also is well worth while. Of the illustrations in which Maria herself appears, perhaps the breakfast table scene is the best, though the figure of the grocer seeing Maria out of the shop is really delightful. (New York: John Lane Company; $1 net.)

REVELATIONS OF A POET

THE BOOK OF SELF, by JAMES OPPENHEIM, proves again that a poet may do for his readers what they can scarcely venture to do for themselves. Should all the world suddenly become introspective and suspicious of their own emotions and motives, naturalness would speedily disappear from among men, priggishness would mightily flourish, and madhouses would be over-peopled. Mr. Oppenheim, however, manages to be entertaining, instructive, and truly poetic in the act of turning himself inside out for public inspection. All serious efforts at self-expression are autobiographic, and perhaps those least so are the very ones that profess on the surface to be frank revelations of self. How far Mr. Oppenheim's verses in this volume are imaginary enlargements upon personal experience does not matter; their interest and value lie in their seeming truth. The long poem called "The Song of Life," made up of many successive poetic "moments," embodies the author's philosophy, a false philosophy, as it will appear to those who have realized that motherhood and fatherhood are not irreconcilable, but complementary. "Creation, A Symbolic Drama of the Life of Man," sets forth, partly in verse, partly in prose, the ordered form of the philosophy more dimly and fragmentarily hinted in the earlier portions of the volume. The whole book is a remarkably interesting presentation of the poet's conception touching the final significance of human life. (New York: Alfred A. Knopf; $1.50 net.)





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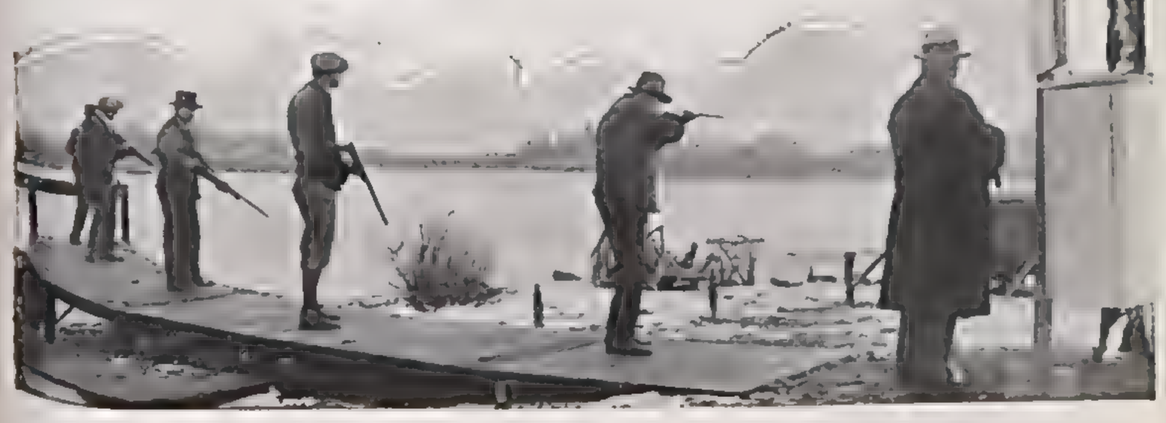
Winging the wily clay pigeon has become quite de rigueur in smart country places and has proven a welcome boon to both host and hostess in the entertainment of house parties.

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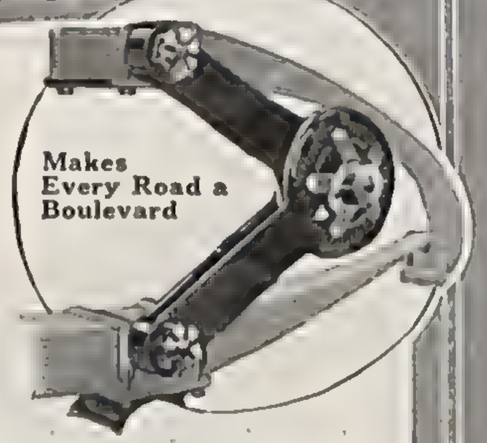


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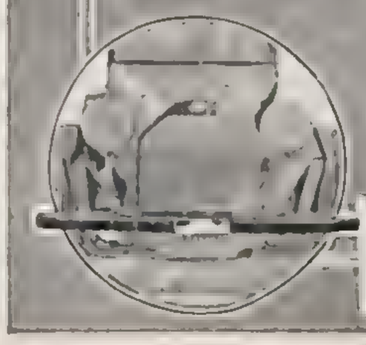
The secret of the Hartford's potent influence over unruly automobile spring lies in a series of self-lubricating discs which frictionally absorb all surplus energy. Harsh, abrupt, violent action is impossible. Thus the roughest road is rendered powerless to cause discomfort to those who ride in the car with which it is equipped.

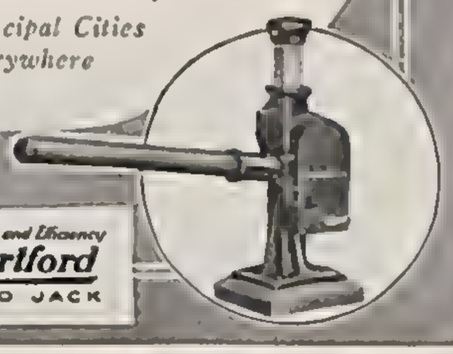
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Hughes "Ideal" REGISTERED Waterproof Hair Brush

Model "66" **Everywhere $2.00**
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Every Brush is Guaranteed to Give Satisfaction

HUGHES Ideal "66" is made to withstand frequent and thorough washing without injury to its bristles or beautifully polished handle. Its waterproof qualities insure the perfect cleanliness impossible to obtain in the ordinary hair brush—yet its price $2.00 is the same.

And not only is Hughes Ideal "66" sanitary, but because of its clever rubber cushion construction, and strong, resilient Boar Bristles, NOT WIRE, it passes gently through the heaviest hair, and stimulates scalp circulation, so necessary to supply the blood from which the hair gets its nourishment.

There's a Hughes "Ideal" for Every Woman's Need

Begin to-day hygienic Hair Culture with a Hughes Ideal—and note the improvement a few weeks will bring. You'll find it made in a number of styles—**single, double, triple** and **quadruple** bristles—to please your individual fancy, at prices ranging from **$1.00 to $5.00.**

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If you cannot secure Model "66" from your regular merchant, we will send you one post-paid upon receipt of price.

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Waterproof without this name stamped on the handle



A delicate mysterious shadow about the eyes results from the use of this powder in blue or buff; $1.25 a box

ON HER DRESSING-TABLE

WOMEN understand full well that neither wars nor rumors of war economy can absolve them from the duty of being the daintiest of created things. A touch of a delicious perfume is a part of the secret, and it may be found in a new perfume extract of eluisve fragrance; it is illustrated at the right of the middle of the page. A second subtle perfume made by this same house is put up in a pretty red glass bottle; it is shown at the left at the bottom of the page.

A cologne which is also new is intended for use after the bath; it gives the skin the refreshing glow of youth and health. The thirty-four-ounce bottle is shown just at the right.

In the evening when the gay colors of a tulle or chiffon frock give one a delicately transparent pallor, it adds to the interest of the face, if the eyes are slightly shadowed. A powder is specially made for the purpose; it is shown at the top of the page.

Wedgwood pottery has become a favorite substance for the accessories of the dressing-table. Such a box filled with a vanishing cream is shown in the middle at the bottom of the page. The Wedgwood bottles made especially for a series of Chinese perfumes are interesting. They come in green, red, and black. One of this series is illustrated at the left of the middle of the page.

For the practical work required to make a woman look her best, one specialist has created a new series of toilet accessories which are said to do marvelous things. The first of these is a powder made solely from finely ground almonds and used to give a milky softness to the water in which the hands are washed, thus preventing roughness of the skin; this powder may be bought for $3. Milk of almonds, another almond compound, is a softening and astringent lotion for dry skins; it is priced at $4 a bottle.

The series includes a skin food cream, which is free from grease and which nourishes and clears the skin and gives it a smooth creamy appearance; it is priced at $2 a jar.

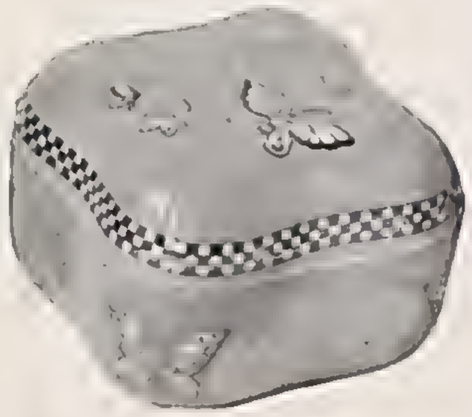


Refreshing cologne for use after the bath is put up in generous bottles; $10

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.



This green jar of modern Wedgwood holds a pleasantly strange Chinese perfume; $5



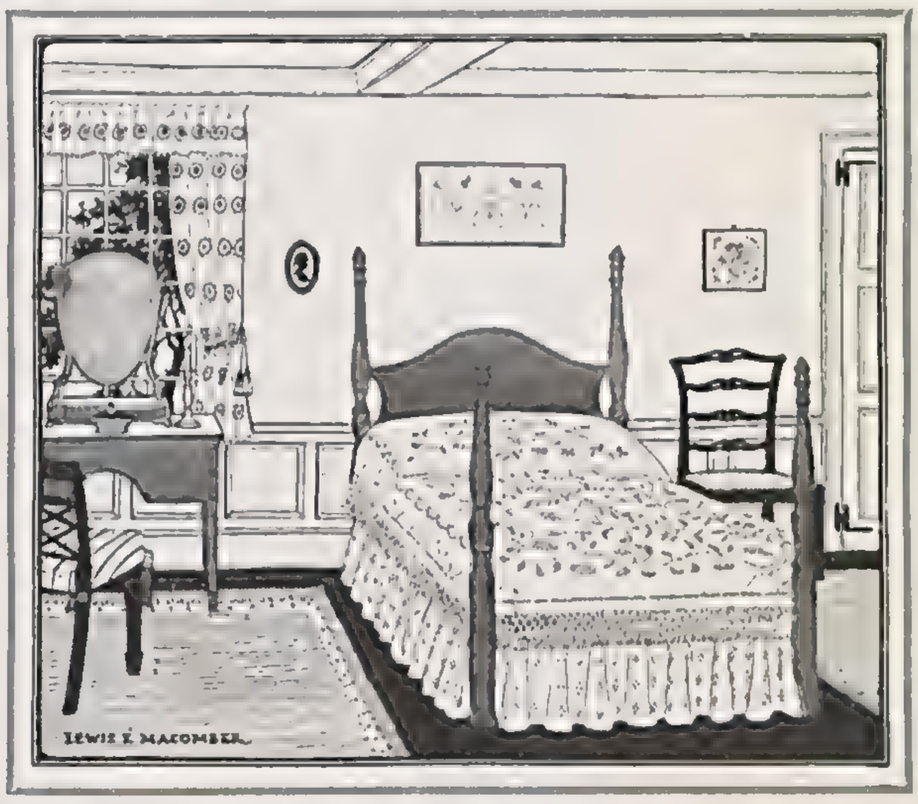
First aid to nature is the tinted powder rouge concealed beneath this Wedgwood exterior; $5



A part of the secret of woman's essential daintiness is her wise choice in perfumes; $6



The red bottle holds a delicately elusive perfume; $8 for two ounces. Within the Wedgwood box is that modern substitute for soap and water, the vanishing cream; $3.50; the springtime fragrance of lilacs fills the bottle at the right; $6



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Reduction is not secured by sweating; no heat, no constriction, no injurious qualities—just a cool, comfortable elastic garment—made to your individual measure—that carries weight, relieves strain, stimulates circulation, benefits health and improves facial expression.

Scientifically correct and endorsed by physicians and surgeons

Supplied in Long or Short—High or Low Models.

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Immediately Molding the Figure into Desired Lines

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For Riding, Dancing, Tennis, Golf, and all Athletics may be worn in the hottest weather and during the most active exercise. The only Figure Mold in existence and the only device of its kind.

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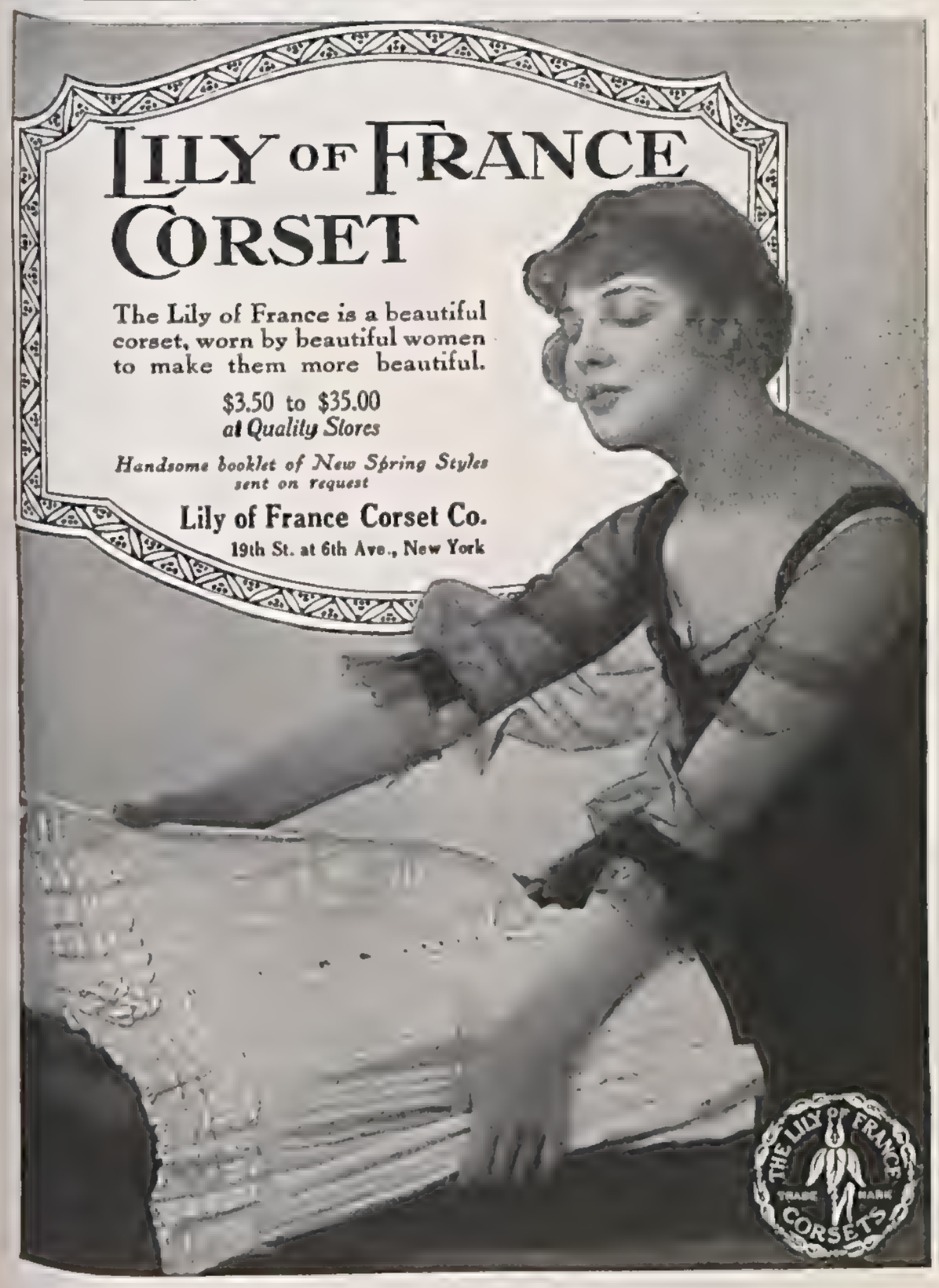


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This is the same aluminol cooking outfit as that shown below, when dinner is only a pleasant memory and road maps are again in evidence

FOR THE HOSTESS

THERE is a company of young people who go off in a big touring car on exploring trips for the day and who have what they term "Robinson Crusoe luncheons"; and they derive more fun from them than from any luncheon put up at home. One day, near a small hamlet, it happened accidently that the car broke down, and at luncheon time they were waiting for the mechanician for whom they had telephoned. Fortunately an aluminum camping kit was stowed away in the motor trunk on the back of the car. The kit contained a folding grill to be used over a camp fire, a coffee pot, pans, and frying pans. There were also a jar of bacon and a package of saltines.

THE PARTY FORAGES

"Let's go foraging," said one of the quartet. So while the women set out for the general store at the little hamlet, the men went in the opposite direction to a nearby farm. They returned within a half hour to a shady spot on the banks of a little brook that bubbled merrily by.

The men brought fresh eggs, some new potatoes, butter, lettuce, a bottle of cream, and some slices of delicious, home-cured ham. The women had various packages which disclosed a loaf of bread, sugar, coffee, a tin of tomato soup, American cheese, salt, pepper, a half dozen tomatoes, a green pepper, a small bottle of salad oil, and another one of vinegar.

They selected a little hollow by the side of a large boulder and collecting a lot of dry twigs from the woods near-by built a fire. The soup was heated in one pan and half the cream in another; then they were poured together, making a tomato bisque to be eaten with the saltines.

While the ham was frying in one pan, one of the girls made an omelet in another, and the motor kit furnished the necessary plates, cups, and spoons. With the lettuce, green peppers, and tomatoes, a delicious salad was evolved. The inevitable and not-to-be-despised potatoes were present; they were washed in the brook, sliced thin, and fried brown and crisp in the ham fat. For the last course there were refreshing cheese sandwiches.

For these, half of the remaining cream was whisked together with a raw egg and seasoned with salt and pepper. Into this was dipped the sliced bread, and the sandwiches were made in the usual fashion by using thick slices of cheese between the buttered bread. The whole was fried on both sides in some of the bacon fat and butter until brown, and until the cheese inside had melted.

After this experience the motor kit was never omitted, and now, instead of taking ready-made luncheons, this party forages like Robinson Crusoe and his Man Friday. The results are always worth the little extra trouble of building fires and cooking. When luncheon is finished the dishes are packed back in the leather case and washed by the maids at home. A few concessions to the old régime are made by having all necessary condiments in the case; otherwise everything is bought at the farmhouses where bargains are to be had for the asking.

BURIED TREASURE

One favored day a man discovered within ten miles of his town a delightful spot in the woods on the banks of a mountain stream teeming with speckled trout. The same afternoon he returned to the spot with sundry parcels. Next morning he called some of his friends over the telephone and asked them to go with him into the country for a day's fishing. The party numbered five as they whisked merrily past farms and hamlets into the hill country, where, leaving their car in a sheltered spot by the roadside, they set out for the trout pool. The plan seemed to be for the men to go up stream and fish down, and then to find on their return a luncheon prepared by the women. But the motor kit was

(*Continued on page 84*)



This is an aluminol cooking outfit for that delectable time when the day's motoring is over and dinner is about to be cooked; for from two to eight persons; $14.25 to $39.75



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THE UNIVERSAL Trade Mark, as shown above, on any Vacuum Vessel, means superiority in the maintenance of temperature, construction that greatly reduces the possibility of breakage and sanitary features not found in other makes.

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are useful in many ways at all seasons of the year, contributing pleasure and comfort to those at work or at play, in the home and out of doors. Especially useful in the sick room or nursery.

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UNIVERSAL Vacuum Carafe. No. 2822. $6.50.

Colored Carafes to match the furnishings of the boudoir $6.50 and $7.50

UNIVERSAL Vacuum Tankard. No. 842. $8.00.

UNIVERSAL Water Set with Vacuum Pitcher.

UNIVERSAL Vacuum Bottle with extra drinking cups nested in cover. No. 591. Pint, $3.00. No. 592. Quart, $5.00

No. 1098. $16.50.



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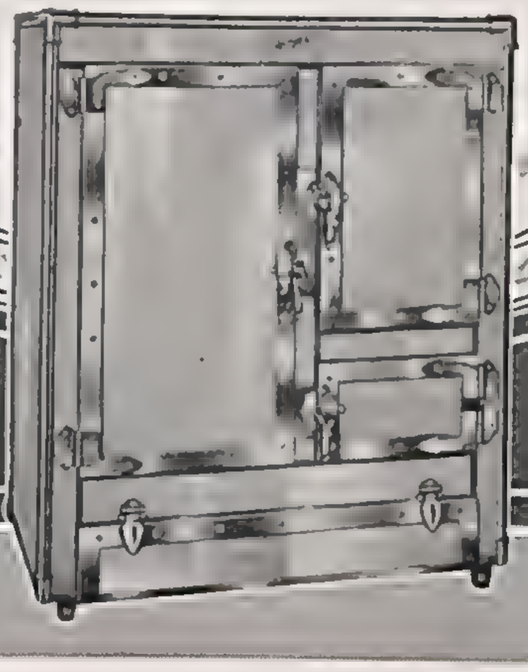
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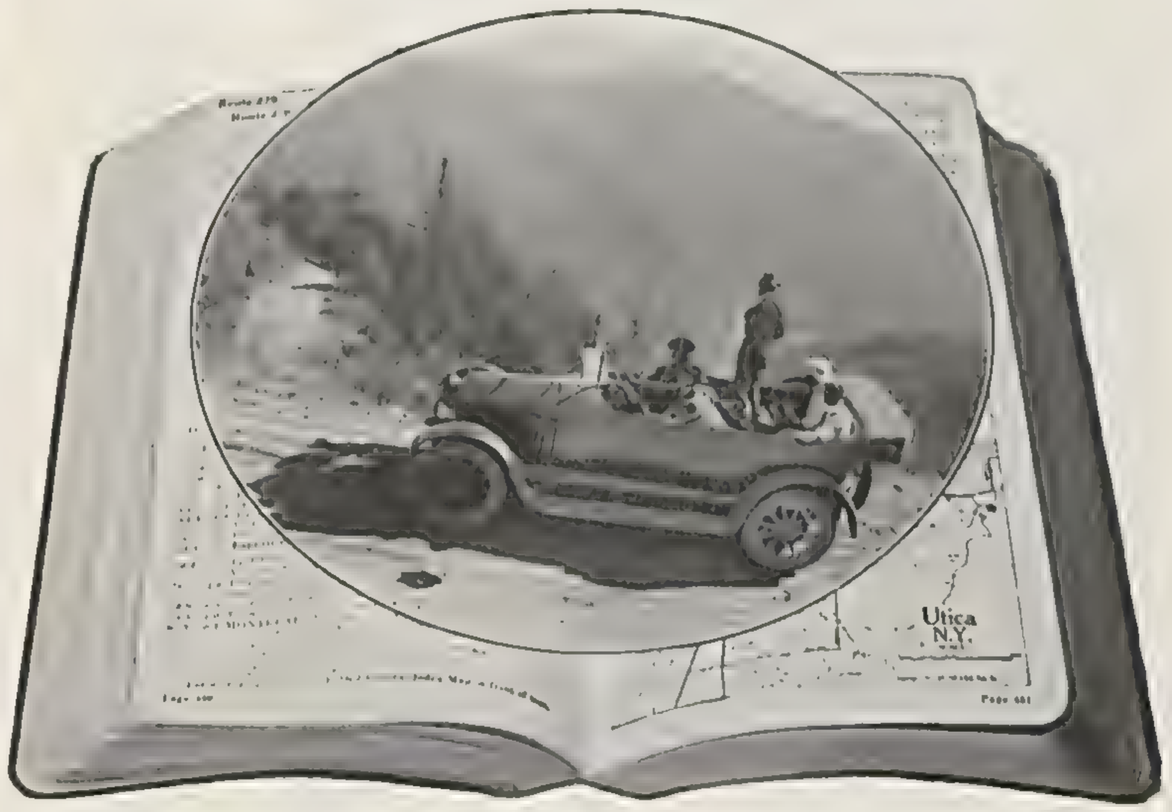
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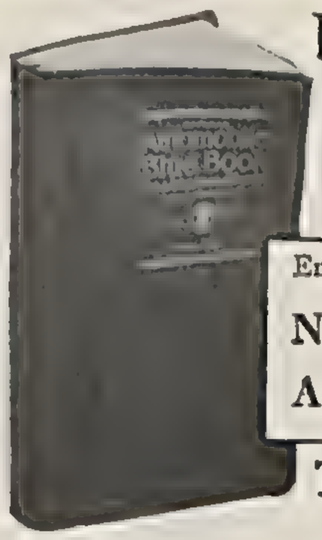
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PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 71 and 72 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 71

BOY'S SUIT NO. M3875.—For the rompers in medium size: 2 yards of 27-inch material; ½ of a yard of 27-inch material for collar and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

BOY'S SUIT NO. M3846.—For the suit in medium size: 1½ yards of 54-inch material for suit; ⅝ of a yard of 36-inch material for collar facing, cuffs, shield; 6 yards of braid. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. M3073.—For the smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs; 1¼ yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. M3379.—For the frock in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. M3871.—For the frock in medium size: 2⅜ yards of 27-inch material; ½ yard of 27-inch material for collar, cuffs, and pockets. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S PAJAMAS NO. M3844.—For the pajamas in medium size: 3¼ yards of 27-inch material; 1 yard of ¾-inch ribbon for sleeves, 1¼ yards of 2½-inch ribbon for lower part. Sizes, 6 to 10 years. Price, 50 cents.

CHILD'S FROCK NO. M3845.—For the frock in medium size: 3 yards of 36-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 6 and 8 years. Price, 50 cents.

PATTERNS ON PAGE 72

BLOUSE NO. M3829.—For the blouse in medium size: 3¾ yards of 36-inch material; 2½ yards of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. M3813.—For the blouse in medium size: 3⅝ yards of 40-inch material, including facing for collar; ⅞ of a yard of 40-inch material for sash and collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. M3837.—For the blouse in medium size: 3⅝ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. M3836.—For the blouse in medium size: 4¾ yards of 27-inch material; ⅜ of a yard of 36-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. M3833.—For the blouse in medium size: 1¾ yards of 36- or 40-inch material; ⅞ of a yard of 36-inch material for collar, cuffs, and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. M3834.—For the blouse in medium size: 2⅝ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. M3866; SKIRT NO. M3867.—For the waist in medium size: 2 yards of 36- or 40-inch material: 1 yard of 27-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 4 yards of 40-inch material. The skirt is 36 inches long from the normal waist-line, and measures 2⅛ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. M3835.—For the blouse in medium size: 5½ yards of 27-inch material; ⅜ of a yard of 40-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. M3817.—For the skirt in medium size: 3¾ yards of 40-inch material; ½ of a yard of 36-inch material for pocket facing. The skirt is 36 inches long from the normal waist-line and measures 2 yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. M3818.—For the skirt in medium size: 3⅝ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line, and measures 1⅞ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. M3687.—For the skirt in medium size: 3⅜ yards of 40-inch material. The skirt is 36 inches long and 2¼ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. M3869.—For the skirt in medium size: 2¾ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line, and measures 1⅞ yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. M3140.—For the skirt in medium size: 2⅞ yards of 40- or 54-inch material; ¾ of a yard of 40-inch contrasting material. The skirt is 35 inches long from the normal waist-line, and measures 2 yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. M3667.—For the skirt in medium size: 4¼ yards of 36-inch material. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. M3775.—For the skirt in medium size: 2⅞ yards of 40-inch material. The skirt is 36 inches long and 1¾ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. M3668.—For the skirt in medium size: 3¼ yards of 42-inch material. The skirt is 36 inches long and 2½ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FOR THE HOSTESS

(*Continued from page 82*)

unpacked and it disclosed nothing but dishes, a table cloth, and condiments. Every one wanted to know where the luncheon was. The host told the women to hunt around for things, and with that indefinite instruction he left.

One of the women cannily lifted a branch which had been cut from a tree and laid along the ground on one side of the big trout pool. To it sundry glass jars with air-tight covers had been tied and swung in the ice cold water beneath. One jar contained cream, another butter, another lamb steaks, nicely packed with slices of fat salt pork in which to fry them. Another large jar contained hearts of lettuce, and another tomatoes.

But the best discovery of all was a copy of Horace Kephart's famous book on camp cookery which was found tucked away inside the motor kit. The book contained explicit directions for building the camp-fire, for making camp coffee, and for cooking potatoes in a new way. When the men finally returned with some wonderful trout, they found the luncheon all ready to serve.

Every one agreed that this gypsy luncheon was worth while, and far nicer than going to some roadside inn or tea house. Two acceptable menus follow for such al fresco repasts.

Broiled Chicken
Roasted Yellow Corn Roasted Potatoes
Toasted Corn Muffins
Lettuce and Tomato Salad
Raspberries and Cream
Coffee

Broiled Chops
Hashed Brown Potatoes
Green Peas in Cream
Cucumber and Watercress
Cheese Sandwiches
Strawberries
Coffee



Priceless Convenience

DRAWERS that never stick or pull apart . . . that are all locked or unlocked with one turn of a single key . . . that carry your hats, your jewelry, your electric iron and your lingerie safely and conveniently.

Hangers that slide forward on extension runners when trunk is open . . . that holds waists, frocks, suits and coats without touching the sides and without wrinkling.

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OH, the relief! Oh, the satisfaction of knowing that excessive perspiration cannot impair your personal freshness! No matter how warm the day, you will be saved humiliation; no matter how thin the gown it cannot be harmed by annoying moisture. At all times, but particularly in warm weather

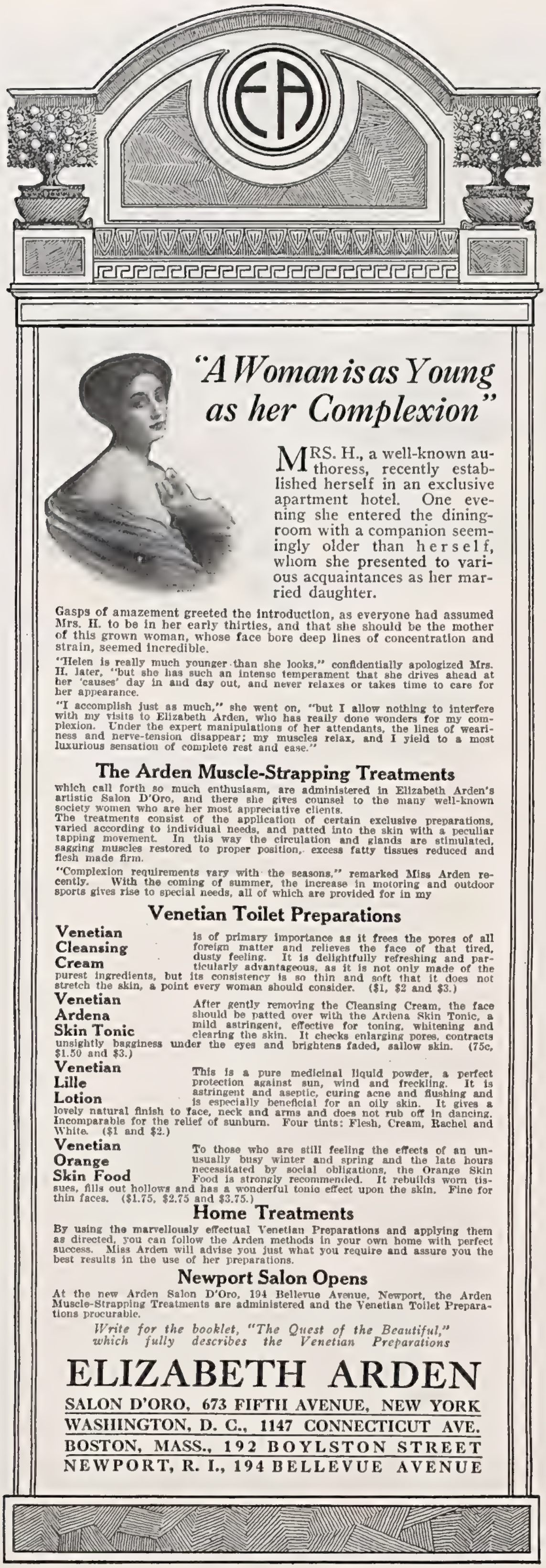
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MRS. H., a well-known authoress, recently established herself in an exclusive apartment hotel. One evening she entered the dining-room with a companion seemingly older than herself, whom she presented to various acquaintances as her married daughter.

Gasps of amazement greeted the introduction, as everyone had assumed Mrs. H. to be in her early thirties, and that she should be the mother of this grown woman, whose face bore deep lines of concentration and strain, seemed incredible.

"Helen is really much younger than she looks," confidentially apologized Mrs. H. later, "but she has such an intense temperament that she drives ahead at her 'causes' day in and day out, and never relaxes or takes time to care for her appearance.

"I accomplish just as much," she went on, "but I allow nothing to interfere with my visits to Elizabeth Arden, who has really done wonders for my complexion. Under the expert manipulations of her attendants, the lines of weariness and nerve-tension disappear; my muscles relax, and I yield to a most luxurious sensation of complete rest and ease."

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which call forth so much enthusiasm, are administered in Elizabeth Arden's artistic Salon D'Oro, and there she gives counsel to the many well-known society women who are her most appreciative clients.
The treatments consist of the application of certain exclusive preparations, varied according to individual needs, and patted into the skin with a peculiar tapping movement. In this way the circulation and glands are stimulated, sagging muscles restored to proper position, excess fatty tissues reduced and flesh made firm.

"Complexion requirements vary with the seasons," remarked Miss Arden recently. With the coming of summer, the increase in motoring and outdoor sports gives rise to special needs, all of which are provided for in my

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Venetian Cleansing Cream is of primary importance as it frees the pores of all foreign matter and relieves the face of that tired, dusty feeling. It is delightfully refreshing and particularly advantageous, as it is not only made of the purest ingredients, but its consistency is so thin and soft that it does not stretch the skin, a point every woman should consider. ($1, $2 and $3.)

Venetian Ardena Skin Tonic After gently removing the Cleansing Cream, the face should be patted over with the Ardena Skin Tonic, a mild astringent, effective for toning, whitening and clearing the skin. It checks enlarging pores, contracts unsightly bagginess under the eyes and brightens faded, sallow skin. (75c, $1.50 and $3.)

Venetian Lille Lotion This is a pure medicinal liquid powder, a perfect protection against sun, wind and freckling. It is astringent and aseptic, curing acne and flushing and is especially beneficial for an oily skin. It gives a lovely natural finish to face, neck and arms and does not rub off in dancing. Incomparable for the relief of sunburn. Four tints: Flesh, Cream, Rachel and White. ($1 and $2.)

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By using the marvellously effectual Venetian Preparations and applying them as directed, you can follow the Arden methods in your own home with perfect success. Miss Arden will advise you just what you require and assure you the best results in the use of her preparations.

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Write for the booklet, "The Quest of the Beautiful," which fully describes the Venetian Preparations

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BOSTON, MASS., 192 BOYLSTON STREET
NEWPORT, R. I., 194 BELLEVUE AVENUE

AS SEEN *by* HIM

(*Continued from page 51*)

unfortunately (and one may add, naturally), try to adhere as much as possible to these traditions. Ball suppers are possibly less elaborate; no one thinks of terrapin and all that kind of thing now—but they continue to be wasteful, because when five hundred or a thousand people are being entertained, it is so convenient to put the whole matter in the hands of some good caterer and let him supply everything. More than one of our great houses have adopted the "ring up" system; by this plan, each guest is silently rung up as he or she enters the supper-room. Thus the caterer knows just how many suppers to charge for,—and some of them know how to take quietly away what is left when the number of guests does not correspond to the order. This system is already an old story, but it deserves mention as a step in the right direction.

THOUGHTFUL ECONOMY

I hope every one will read the interviews on economy given by a woman well-known in New York society, as well as the various articles concerning the economy question which have appeared in a New York newspaper. This lady entertains a great deal, and charmingly. One of her talks about food economy was inspired by reading a faddist appeal to women to spend less for their dress—or in fact nothing at all—during a period of war. Every one admits that "Extravagance is bad, but there is a middle course. Women can buy fewer gowns of less costly fabric, perhaps, which will yet serve to keep working girls employed." This is excellent reasoning. There is no reason why, in saving on our personal extravagances in order to give generously to war funds and charities, we should bring misery to thousands of working people. As for me, I will do my bit—every man should. I can economize in certain luxuries, in motoring for pleasure, for instance; not by purchasing fewer motors, but by using less gasoline and inflicting hardship (if any) only on the Standard Oil Company, who can stand it. And I can be less prodigal in my use of cigarettes which are imported from the orient.

MENUS MINUS MUTTON

But let us return to our muttons,—and our menus. In this interview it is suggested that clubs serve a table d'hôte dinner, as is done abroad, and that there should be no more à la carte meals. Table d'hôte meals should not have more than four courses, and puddings and sweets containing eggs should be curtailed. Young lamb, suckling pig, and veal should not be served at all. In her own home, she has two meatless days, Wednesdays and Fridays, just as the Roman Catholics have in Lent. On Fridays, fish is served throughout the house and macaroni and rice are served instead of potatoes. I do not know why some people do not like macaroni and rice; they are excellent articles of summer diet. The only fear is that if they become too popular, the dealers will put the prices up, but we must look to the government to stop this speculation. This woman says that her servants co-operate with her in her economy system; she has explained to them that every potato, every joint of meat, and every bag of flour not used is so much more to give to our Allies. Family dinner is limited to three courses: soup or fish, meat or fish with two vegetables, and a pudding or sweet. "Company dinner" is limited to four courses: soup, fish, roast, vegetables, and dessert. This should be an ample allowance for summer weather. Fish of some kind can be obtained almost everywhere; there is always some native species.

As for me, I shall follow the lines laid out by her. I shall order the same amount of clothes as in other years and keep my tailors, my bootmakers, my hatters, and others employed. It is ridiculous to say that all men will wear khaki. Even if we do go into sports and military rigs more than usual, because they will be the fashion, why not leave the making of such rigs to the vast establishments which we have in New York and which specialize in all these things? I preach economy, but no false economies. I shall, as I said, take fewer excursions and walk when I do take them: walking is good for all of us. I shall be discreet in the use of taxis,—let the chauffeurs enlist, I say; they are young lusty fellows. I shall keep down all my little luxuries. Perhaps I might put temperance in tea on my list, particularly on my list for the servants' hall; it is a huge item there. I shall not entertain on a large scale.

ONCE AGAIN, THE FLAG

I always have a hobby of sorts; just at present, it concerns the flag. I have written much about flags. I feel that our flag is a sacred thing. The songs in which it is called an "old rag" should be taboo and it should not be desecrated to common use. In the cheap shops I have seen ties and hose and even stockings plastered with it, and a decorator in a village near by has a room papered with it. All this should be stopped. So should indiscriminate playing of national anthems and their introduction into cabaret acts. I am a stickler for flag etiquette. I gave, in an earlier issue, what I consider correct rules for flag hanging, namely, that the union of stars should be hung to the West or North, and that the flag should not be left out at night. We hear nowadays many versions of flag etiquette; many people insist that the union should always be hung to the left. This, it seems to me, is construing too closely that "left to right" rule to which magazine editors are so slavishly addicted. There are some persons, too, who insist on leaving their flags out overnight, quoting as authority the original occasion of the "Star-spangled Banner." But that flag hung over a fortress which was being shelled. I, for one, prefer to avoid the slightest appearance of disrespect to my national emblem, and shall "never allow the sun to set on the flag" as the saying goes. In the matter of actual disrespect, I have to call to account the sexton of Trinity Church for hanging out the flag upside down; and two banks on Broadway which did the same thing, on Lafayette Day. Certainly, I should sanction the use of the Allies' flags with our own. Here again there are differences of opinion. Some hold that the American flag should be honored by being placed on the right and I believe this is the official rule; but the army men do not seem to object to the prevalent fashion of flanking the American flag with the Allies' flags, whether they chose to show two Allies, or whether they fly the whole collection.

JUDGE NOT

As a last word I would add that one should be careful not to judge too hastily. We must not do to others what we think they have done to us. We have to remember the immense size of the foreign element in the country and the number of Teutons who are Teutons only by descent; they have been hard-working, thrifty, and quiet citizens for generations. I feel sorry for them. Their position is a hard one, and I am ashamed to say that there are bullies abroad. Let our patriotism begin at home and our criticism remain there. A word to the wise is sufficient; and the Mayor's proclamation to New Yorkers contains sound advice about remembering the golden rule.

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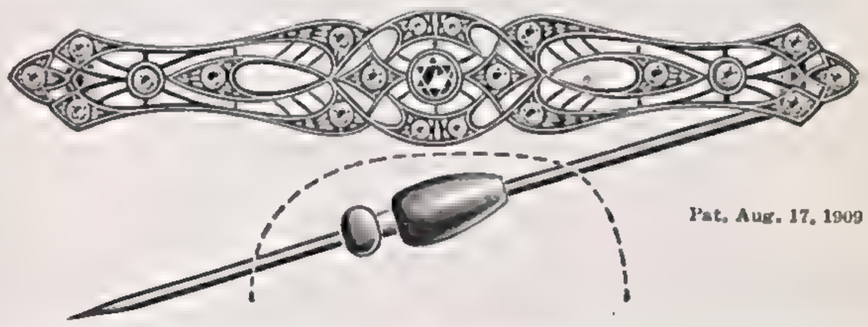
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SOCIETY

Births

NEW YORK

Belmont.—On May 9, to Mr. and Mrs. Morgan Belmont, at their house at Roslyn, Long Island, a daughter.

Deaths

NEW YORK

Beaman.—On May 4, Hettie Sherman Beaman, widow of Charles C. Beaman.

Cowdin.—On April 28, at his residence, Maplehurst, Mount Kisco, New York, Elliot Channing Cowdin, son of the late Elliot C. Cowdin and Sarah Katharine Cowdin.

Todd.—On April 23, in France, Lieutenant Eric Todd, Second Hampshire Regiment, husband of Barbara Schieffelin Todd.

Twombly.—On May 6, at his residence, Arthur Butler Twombly.

Wood.—On May 3, James R. Wood.

Engagements

NEW YORK

Burrill-Barnwell.—Miss Elizabeth Steward Morris Burrill, daughter of Mr. Drayton Morris Burrill, to Mr. Clermont Livingston Barnwell, son of Mr. Morgan G. Barnwell.

Fox-Gerster.—Miss Alice Fox, daughter of Mr. Austen G. Fox, to Dr. John Gerster, son of Dr. Arpad G. Gerster.

Hamilton-McCulloch. — Miss Gertrude Ray Hamilton, daughter of Baroness Raoul de Graffenried, to Mr. Paul McCulloch, son of Mr. James W. McCulloch.

Henry-Nichols. — Miss Susan Henry, daughter of Mr. Robert Lewis Henry, to Mr. Douglas Remington Nichols, son of Mr. E. Remington Nichols.

Jewett-Peck.—Miss Elizabeth M. Jewett, daughter of Major R. Dickinson Jewett, to Mr. Howard Morrell Peck, son of Mrs. Ernest Hamilton Peck.

Kip-Brenneman.—Miss Katharine Kip, daughter of Mr. Ira A. Kip, junior, to Mr. David E. Brenneman, son of Mrs. Louis Brenneman.

Landon-Speed. — Miss Lucy Landon, daughter of Mr. Edward H. Landon of Paris, France, to Lieutenant Ralph Speed of the British Army Service Corps in Paris.

Linderman-Richards. — Miss Christine Linderman, daughter of Mrs. Robert Packer Linderman, to Mr. W. Allison Richards, son of Mr. W. J. Richards.

Moran-Rose.—Miss Annette B. Moran, daughter of Mr. Anson Blake Moran, to Mr. R. Seldon Rose.

Pratt-Herter. — Miss Mary Caroline Pratt, daughter of Mr. Frederic B. Pratt, to Mr. Christian A. Herter, son of Mr. Albert Herter.

Townsend-Devereux.—Miss Noemi Gibert Townsend, daughter of Mr. James Bliss Townsend, to Mr. Leslie W. Devereux, son of Mr. Nicholas A. Devereux.

Williams-Proctor.—Miss Joy W. Williams, daughter of Mr. Waldron Williams, to Mr. William Ross Proctor, Jr., son of Mr. William Ross Proctor.

BOSTON

Converse-McElwain. — Miss Augusta Converse, daughter of Mr. Frederick S. Converse, to Mr. Donald Merriam McElwain, son of Mrs. W. H. McElwain.

BUFFALO

VanderVoort-McCormick. — Miss Beatrice Louise VanderVoort, daughter of Mrs. George Bryant VanderVoort, to Mr. Samuel Black McCormick, junior, of Pittsburgh.

CLEVELAND

Jeavons-Andrews. — Miss Marguerite Jeavons, daughter of Mr. W. R. Jeavons, to Mr. Fletcher Reed Andrews, son of Mr. Addison F. Andrews.

DAYTON

Patterson-Judah.—Miss Dorothy Forester Patterson, daughter of Mr. John H. Patterson, to Mr. Noble Brandon Judah, junior, son of Mr. Noble Brandon Judah.

MILWAUKEE

Friend-Mendel.—Miss Alice R. Friend, to Professor Lafayette B. Mendel.

PHILADELPHIA

Ballard-Duryee.—Miss Mary Ballard, daughter of Mr. Ellis Ames Ballard, to Mr. Samuel Sloan Duryee, son of the Reverend Dr. Joseph R. Duryee.

PITTSBURGH

Mitchell-Ogden.—Miss Louise Mitchell, daughter of Mr. Allen Gilmore Mitchell, to Mr. Robert Moore Ogden, junior.

Weddings

NEW YORK

David-Richard.—On May 28 in the Chapel of St. Thomas's Church, Dr. Herman Laurence Dowd, son of Colonel Heman Dowd, and Miss Alice Richard, daughter of Mrs. A. Moore Richard.

Delafield-Thomas.—On May 7, in Grace Church Chantry, Mr. George Selwyn Delafield, son of the late Walter Delafield, and Miss Mary Helen Thomas, daughter of Mr. T. R. Thomas.

Browning-Wells.—On May 16, in St. Bartholomew's Church, Mr. John S. Browning, junior, and Miss Josephine B. Wells, daughter of Dr. Brooks H. Wells.

Eliot-Bradley.—On May 12, in Grace Church, Madison, New Jersey, Mr. Samuel Eliot, son of Mr. Amory Eliot, and Miss Anne Brown Bradley, daughter of Mr. Charles Bradley.

Fales-Mitchell.—On June 2, in the Church of St. Bernard, Bernardsville, New Jersey, Mr. De Coursey Fales, son of Mr. Haliburton Fales, and Miss Dorothy Mitchell, daughter of Mr. Clarence Blair Mitchell.

Hickman-Gilbert.—On June 2, in the Chantry of St. Thomas's Church, Mr. Edwin Norman Hickman, and Miss Mary Frances Gilbert, daughter of Mrs. Riley Miles Gilbert.

Hurd-Smith.—On May 9, in the Church of the Heavenly Rest, Mr. Edward A. Hurd, son of Mr. C. Russell Hurd, and Miss Elise Provost Smith, daughter of Mr. Charles A. Smith.

Kinnan-Hayes.—On June 2, in All Angels' Church, Mr. Morris Egerton Kinnan, son of Mr. Alexander P. W. Kinnan, and Miss Kate Bovee Hayes, daughter of Mrs. Neilson Abell Hayes.

Long-Fairchild.—On May 3, in the Chantry of St. Thomas's Church, Lieutenant Commander Byron Andrew Long, U. S. N., and Miss Constance Fairchild, daughter of Mr. Samuel W. Fairchild.

Marshall-Huntington.—On June 2, in St. Margaret's Church, Staatsburg, New York, Mr. Charles H. Marshall, son of Mrs. Charles H. Marshall, and Miss Alice Ford Huntington, daughter of Mr. Robert P. Huntington.

Oliver-McMillin.—On April 30, Mr. Joseph Doty Oliver, junior, son of Mr. Joseph D. Oliver, and Miss Ellinor Foster McMillin, daughter of Mr. Benton McMillin, United States Minister to Peru.

Perry-Forbes.—On May 23, at the home of the bride's parents, Mr. Clinton McKesson Perry, and Miss Natalie Livingston Forbes, daughter of Mr. A. Holland Forbes.

Pettit-Kennedy.—On May 5, in St. George's Church, Hempstead, Long Island, Mr. John Stewart Pettit, and Miss Marian Van Rensselaer Kennedy, daughter of Mrs. H. Van Rensselaer Kennedy.

Robinson-Linderman.—On May 5, Mr. Edward Moore Robinson, son of the late John Robinson, and Miss Evelyn Linderman, daughter of Mrs. Robert Packer Linderman, of Fountain Hill, Lehigh County, Pennsylvania.

BOSTON

Draper-Bullard.—On June 2, in St. Paul's Church, Brookline, Massachusetts, Mr. Walter Irving Draper, junior, and Miss Jane Whitman Bullard, daughter of Mrs. M. A. Bullard.

PHILADELPHIA

Butler-Sharpless.—On May 19, in All Hallows' Church, Wyncote, Pennsylvania, Mr. John Lord Butler, and Miss Marion Field Sharpless, daughter of Mr. Townsend Sharpless.

Hoffman-Wright.—On May 5, in St. Asaph's Church, Bala, Pennsylvania, Mr. C. Fenno Hoffman, son of Mrs. J. Ogden Hoffman, and Miss Marie Baldwin Wright, daughter of the Reverend Harrison B. Wright.

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SEEN *on the* STAGE

(*Continued from page 61*)

thousand and three hundred years before; but the technique of Ibsen was invented independently, and must be honored as a new creation. Strange as it may seem to say so,—Ibsen was not, according to the ordinary academic standards, a cultured man. We have every reason to believe that—even at the age of fifty-three—he had never studied the text of any play by Euripides or Sophocles. He was almost utterly ignorant of the tragic drama of the Greeks. When he built this epoch-making tragedy of "Ghosts," it was as if some modern architect who had never seen the Parthenon had imagined and constructed independently some perfect Doric temple. Sophocles and Euripides had dealt with nothing that was not catastrophe; and Ibsen—in utter unawareness of their august example, and after a hiatus of more than twenty centuries—agreed with them, and wrote a tragic play which showed the dreadful reaping of a harvest from many seeds of sorrow which had antecedently been sown.

If "Ghosts" shows any fault at all in structure, it is merely in a single minor point. Perhaps that passage in the first act is overemphasized in which Pastor Manders, by a process of artificial reasoning, persuades Mrs. Alving not to insure the new orphanage which has been erected as a permanent memorial to her husband. From the moment when this dialogue is spoken, the audience too easily foresees the destruction of the orphanage by fire, which occurs at the climax of the second act. Here we have an instance of the sort of preparation which—in the words of Mr. William Archer—serves not merely to "foreshadow" but also to "forestall." It might perhaps be possible, with infinite pains, to pick out one or two other inconsiderable flaws in the construction of this almost perfect play; but still it stands four-square to all the winds that blow, and the worst that might be said against it seems merely as the flicking of a little mote of momentary dust from its sturdy and eternal walls.

"GET-RICH-QUICK WALLINGFORD"

Seven years ago, Mr. William Archer —the translator and editor of Ibsen's "Ghosts"—stepped ashore in New York City for one of his frequent visits to the United States. On this occasion, he asked the present writer to recommend to him a list of current plays that were distinctively American. "Get-Rich-Quick Wallingford," by Mr. George M. Cohan, stood first upon the program that was planned for him; and, after seeing the first act, Mr. Archer said, "That is by far the most skillful exposition that I have seen for at least a dozen years, in any theatre, anywhere in the world. Who is the author?" And when he was told that the author was merely a song-and-dance comedian who had begun his life in vaudeville, Mr. Archer seemed scarcely able to accept the information as a fact.

"Get-Rich-Quick Wallingford" has recently been revived by Messrs. Hale Hamilton and Edward Ellis,—the original performers of the parts of Wallingford and "Blackie" Daw; and this occasion has been instructive, in more ways than one, to students of the drama. The expert technical efficiency of Mr. Cohan's comedy is just as evident as ever; but the interest of the subject-matter seems already to be sadly faded and almost utterly foregone. The trouble with this play is that its very competence resulted in the popular acceptance of a fashion which led to the all-too-easy triumph of innumerable repetitions of its formula. There has seldom been a time within the last seven years when some imitation of Mr. Cohan's "Wallingford" has not been drawing crowded houses on Broadway. The latest example of this continued process of successful imitation is "Turn to the Right!", by Messrs. Winchell Smith and John E. Hazzard, which must be remembered as one of the most popular plays of the recent theatre-season. But, by a curious and almost tragic irony of fate, a public that has lately witnessed a performance of "Turn to the Right!" and subsequently comes to see the current revival of "Get-Rich-Quick Wallingford," is inclined, without investigation, to declare that Mr. Cohan's play is "old stuff," or, in other words, an imitation of the work of other men. Here, indeed, the historian might find an instance of the sort of play that quickly has killed off its popular appeal by reason, merely, of its absolute success.

The technical merits of Mr. Cohan's work are now so generally recognized that it is no longer necessary to dilate upon them. The only logical objection to the permanent acceptance of such a play as "Wallingford" as a worthy work of art is not aesthetical but ethical. After all, this very clever comedy of Mr. Cohan's (together with the hundred other plays that have been imitated from it) does seem to set a sort of premium on immorality, by exhibiting a couple of crooks as the most delightful people and the most beneficent factors in the entire story.

It is no longer a simple matter for the American public to accept a laughing declaration of the inverted axiom that "dishonesty is the best policy." The time has come for Mr. Cohan to grow up. He was, for many years, not only our most skillful but also our most representative playwright. But "Wallingford"—for all its cleverness—is dead; and Mr. Cohan knows it. That is—I think—the reason why this exceptionally gifted author has been so very silent for so very long a time. Mr. Cohan must be seeking for a new expression of himself; and he will never find it until he discovers the new soul of the new America. This new soul, of course, is yet unborn and only partially conceived; but the present writer has a feeling that some day, very soon, it will spring up alive, in shining panoply,—somewhere on the battle-fields of France.

"THE HIGHWAYMAN"

To paraphrase, and almost to parody, a famous line of Keats',—it might be said that new melodies are sweet, but those not new are sweeter. Music is the only art which obviously sets a premium upon the miracle of memory. No tune can ever become genuinely loved until it has become familiar to the ear.

"The Highwayman"—a romantic comic opera composed by Reginald De Koven —is mainly worthy of attention by virtue of the fact that its music has already been listened to for twenty years. In the unprosaic realm of melody, familiarity is known to breed respectful reverence, instead of the traditional contempt. The popular appeal of this composer's compositions is declared, by many specialists, to be derived from a sort of special talent for recalling and rearranging certain unforgettable and perfect phrases from the music of the past. At any rate—whatever be the reason—"The Highwayman" seems worthy of revival; and it stands forth as easily superior to nearly all the comic operas that have been originally launched in recent years.

THREE PLAYS BY J. M. BARRIE

The theatre-season of 1916-1917 was brought beautifully to a close by the production, in a single bill, of three one-act plays by J. M. Barrie, none of which had been acted previously in America. The profits derived from this undertaking were donated to the Stage Women's War

(*Continued on page 90*)

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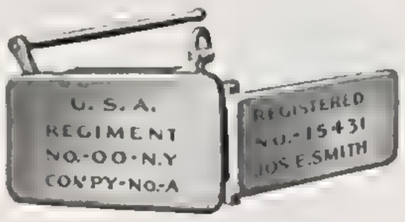
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SEEN *on the* STAGE

(*Continued from page 89*)

Relief. Barrie gave the plays and Mr. Hayman, representing Barrie's friend, Charles Frohman, gave the use of the Empire Theatre. All the pieces were excellently acted, by casts which contained such able and popular performers as Norman Trevor, Winifred Fraser, Gareth Hughes, Lyn Harding, Gertrude Berkeley, Eileen Huban, John M. McFarlane, and Beryl Mercer; and the stage direction was entrusted to the skilled hands of Iden Payne. So many admirable artists have seldom been assembled for a single undertaking in New York; but, after all, the program was right when it described the occasion as "An evening with J. M. Barrie." It was Barrie, Barrie, all the way; and that, to the initiated, will suggest a sense of roses flung from windows before the feet of a little man who looks up smiling, and shyly blows a kiss to cheering crowds whose cheeks are moist with tears.

When Barrie is at his best, he has no peer among contemporary playwrights, in our language or in any other. Scholarly professors may write articles and books to prove that Bernard Shaw or John Galsworthy is the greatest living English dramatist (in fact, they often do); but the many-headed and yet single-hearted public knows better, for it knows what every woman knows. Barrie can not equal the technical accomplishment of Pinero or Jones, and he has not yet attained the undeniable historical importance of these two pioneers and founders of the modern British drama; but, when it comes to getting around the public, . . . well, he is just like his mother, Margaret Ogilvy, and you remember what a way she had with her.

The first play and the last of the three that were assembled in the present bill showed Barrie at his best. The second play—entitled "Old Friends"—was disappointing. It was not, indeed, a bad play; but it might have been written by somebody else: and when Barrie makes a masterpiece, he does not need to print upon the wrapper, "Beware of Imitations." "Old Friends" might easily be imitated; indeed, it might easily be improved by some more practical craftsman of the theatre. Not so, the other pieces on the bill.

Those who have most intimately followed the evolution of the work of Barrie will remember that he went through a period of disillusionment and spiritual discontent which lasted from 1909 or 1910 to 1912 or 1913. No man lives for half a century without wandering, once at least, into a valley that is haunted by a shadow. But Barrie has come back to us,—smiling, young, and with the old undaunted glory in his eyes. "Old Friends" was written in his period of depression, about seven years ago. It is a play of small importance, and a thing to be forgotten.

But the other two plays, which have been written very recently, are so beautiful as to beggar all description. They must not be allowed to pass without commemoration; but, alas! they are not things to talk about, but things to see and listen to and love,—and weep over, secretly and shyly, when the lights are down.

The scene of "The New Word" is set in "any home, nowadays." Roger, a boy of nineteen, has just put on his new uniform as a second lieutenant. It is night; and he is to go away very early in the morning. Roger has a mother and a sister and a father, of the customary sort. He is able to manage himself without embarrassment in his relations with the women-folk of the family; but he is shy about his father. British males have been habituated through innumerable centuries to cover up their emotions, and it is no longer easy for them to reveal any evidences of affection in their intercourse with each other. The father and the son sit down before the fire-place to have a last long talk together; and this conversation is the essence of the play. Each is afraid of the other, and of himself as well. They talk of trivialities, and waste time in order to prevent themselves from saying the sort of things they long to say. It is easy enough for an author to write eloquently when his characters are eloquent; but to write eloquently when his characters refuse to speak is an achievement beyond the scope of any other dramatist than Barrie.

"The Old Lady Shows Her Medals" is described by the author as "a salute in one act." The heroine, who is a charwoman in London, reveals a sort of family resemblance to the mother of Sentimental Tommy, and every now and then she says a sudden something that reminds us of Margaret Ogilvy herself. This charwoman—whose name is Mrs. Dowey—was born somewhere within hearing of a Scottish burn that "drummled by"; but she has lived for forty years in London,—a city inhabited by foreigners, where she has never found a friend. She has never been a mother, or a wife; and she calls herself "Mrs." Dowey merely to give herself a standing.

After the war had been going for a year or more, nearly all of Mrs. Dowey's neighbors had men-folk at the front; and this made her feel more lonely than before. So she invented a son in the trenches, and told her neighbors all about him, and wrote herself letters from him. Then, one day, she saw in the papers the name of K. Dowey, a private in the Black Watch, who had been signalized for bravery; so she called him Kenneth (a name an angel whispered to her) and adopted him, and read books to convince herself that the Black Watch was the greatest regiment in history. Also, she made cakes, and collected many little odds and ends, and sent them out to Kenneth Dowey, private; and pretended to him that they had been sent by some great lady whose picture had appeared in the Illustrated London News.

The climax came when K. Dowey returned from France, on leave, to meet and to look over the foster mother who, somewhat presumptuously, had insisted on adopting him. He didn't think much of her at first sight, because she was only a plain old charwoman who had never really had a friend. But she wanted a son, and he wanted a mother; and so he put her on probation. Before his leave was up, K. Dowey, of the Black Watch, had learned to love the little woman who had waited nearly half a century for the luxury of hearing somebody call her "mother." So she sent a real son back to France; and it was a real child of hers that was subsequently killed.

There is perhaps a little something that may still be said before we wave a last good-bye to "The New Word" and "The Old Lady Shows Her Medals." It is, indeed, consoling to reflect that this war against war has not been fought in vain, since it has evoked in England the exalted state of spirit that has been expressed by Barrie in these two imperishable plays. It seems as if the soul of this great artist had been hung up as an æolian harp and stricken by all the winds of the war into the utterance of music "whose very sweetness yieldeth proof that it was born for immortality." The same miracle, ere many months, may be visited upon America; and we, who sit secure beyond the seas, and ply our pretty little trade of setting words together, may soon be called upon to fight like men, and to stand up and speak like men, for once at least, before we die. God grant that, if the final hour comes, we may go out with a laughing song upon our lips and may leave behind us some lovely little haunting echo, like the music of harps hung high in the air.

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Even if America desired hard times, the world would refuse her the wish. We have been conscripted as the world's kitchen, the world's ship yard, the world's bank—The *World's General Business Manager—Carte Blanche.*

America is bound to be prosperous. That's her part in the war. Some one must keep wealthy enough to meet this war's pay roll. That's our job. As a result, the great mass of men, women and children in this country can no more avoid getting money out of this present emergency than a lily in the rain can avoid getting wet.

Get these facts through your head, for they are the only true facts on which you can base your business plans.

America Has Taken What Amounts to a Seven Billion Dollar Order

And, mind you, this is only the first of many such orders. Seven Thousand Million Dollars worth of shoes, canned goods, harness, motor trucks, automobiles, ships, blankets, clothes, guns, munitions and *what-not* must be manufactured and delivered. Who gets this *seven billion?*

If you are a merchant, every customer on your books will get a piece of it. If you are a manufacturer or mechanic, you yourself will get your part of it.

There is going to be no *non-productive* labor or capital in this country. Everybody *must* produce—which means that everybody *must* be on somebody's pay roll.

For at least three years America can not avoid being the most prosperous nation the world ever saw.

America's Wealth is About to be Redistributed and Put in the Hands of Our People.

—not in the hands of the hoarding few.

When our people get money they have the courage to spend it.

So look out for big business—*Tremendous and Inevitable Big Business*—and get ready to take care of it when it comes.

We assure you that the Premier Motor Corporation, for one, proposes to keep right on building and selling and creating its share of the wealth with which this war must be fought, and we have reason to believe that the whole motor car industry feels exactly the same way about it.

The biggest week Premier ever had was last week—our biggest day so far was yesterday.

—and it looks now as if we had only started—proving that honest merit still wins. Premier, with its unheard-of advantages and its unquestioned quality, constitutes real economy at $1985.

If you have thought of buying a car this year, go ahead and buy it.

* * * * * *

Meanwhile remember that the man who allows fear to paralyze the hand he writes checks with is as dangerous to his country as the deliberate crank who throws a bomb.

Premier Motor Corporation.

KAUFMANN-MORRIS COMPANY, Inc.

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The new popular Gruen® Octathin model—Prices $40 and up.

One Word from a Woman's Lips

How it gave to this country its finest watch

BACK in the days when our grandmothers were girls, Romance began working changes in the watchmaking industry of this country.

Sailing over the sea came Dietrich Gruen, a brilliant young horologist, to visit a brother in America.

And here he fell in love. The word he won from his sweetheart's lips changed all his plans, and made him decide upon America instead of Switzerland as the place to carry out his lifelong ambition to be a watch manufacturer.

A business built on ideals

Dietrich Gruen started his business with the ideal of giving America a watch of exceptional merit. But for its production his thoughts turned naturally to Switzerland, where from time out of mind the finest watches have been made.

There he gathered together a group of the finest craftsmen, and established his first factory for the production of watch movements, importing these movements and adjusting them to their cases in America.

About 1874 Dietrich Gruen conceived the idea of reducing the size of watches. He succeeded in producing the 16-size. For many years thereafter this was the popular size watch, and is the size made today by all watch manufacturers for railroad use, so that Dietrich Gruen may be said to have been the first railroad watch manufacturer in America.

A new ideal

Gruen saw that all watches were not only too large, but too thick. He determined that the Gruen watch should be the pioneer thin watch, as it had been the pioneer 16-size watch.

He began then a series of experiments toward that end, trying for a new principle that would enable him to secure watch thinness without cutting down the size and strength of parts.

The eldest of Gruen's three sons had grown up and been trained, here and abroad, in the watchmaking skill of his race. This eldest son, Fred, now took up with his father the latter's ambition, and together they worked to realize it.

How they at last accomplished it is shown by the wheel train illustration below. In Europe and America the *Gruen Verithin* immediately took the lead as the thinnest accurate watch made—a position it has held ever since.

With cunning fingers the watchmakers of Madre-Biel, Switzerland, adjust and finish the machine-made parts by hand after the original model. In Cincinnati, located on "Time Hill," is the beautiful *American Service Plant and Gold Case Factory* where the gold cases are made and the watches receive their final adjustments. Here, too, duplicate parts are kept always on hand.

GRUEN
VERITHIN WATCH
The Most Beautiful Watch in America

The demand for these watches during the past seven years being greater than the production, obliges us to limit their sale through about 1200 jeweler agencies, but those who want a watch for long service, a watch in whose accuracy and beauty they will always take pride, will find among the best jewelers in every locality one or two who are proud to display the Gruen Agency sign.

Fixed prices: $27.50 to $200. Highest perfection attainable in grade marked "Precision." If your jeweler cannot supply you, write us naming model you are interested in, and we will arrange for you to see it. THE GRUEN WATCH MANUFACTURING CO., Dept. A2, "Time Hill," Cincinnati, Ohio, *"Makers of the famous Gruen Watches since 1874."* Factories: Cincinnati, and Madre-Biel, Switzerland. Canadian Branch, Toronto, Canada.



Octagon ribbon Wristlet

No. O R 43. Prices $25 and up.



What made the Gruen Verithin possible

CHARITY MAY BEGIN IN THE ZOO

(*Continued from page 40*)

And the eternal remark, "You come too late, Monsieur; they have bought me out."

And the equally eternal response, "No, no, this is charming. Don't bother about me; I will find what I want."

That, my dear Lise, that is the thing which, at every cost, you must avoid, and all for the love of your little Chinese babes. But on this subject, you, I am sure, are already of the same opinion, and you will tell me that I am adding little to your knowledge.

MUCH DEPENDS ON THE SETTING

What you want is something a little new, something entertaining, a setting which diverts the eye and wins over your purchasers from the beginning. You are more than right, and whatever the misguided may think, I am convinced that the arrangement, the setting of a charity sale has an influence to be reckoned with on the material results of the sale. The difficulty is that almost every possible setting for a charity bazaar has already been thought up and tried. Still, we might consider whether such plans have been well executed.

Ill chance has sometimes led me to be present at Japanese sales, where all sorts of oriental bazaars were manned by lovely ladies in exotic costumes. I have purchased perfumes of pretty perfume sellers and bouquets of flowers from delightful flower girls in old-time costumes.

I confess that in spite of the trouble that people have taken, the money that they have spent, these fêtes have, in my experience, been lacking in that most important thing, a general harmony. Each fair *vendeuse* has made her work a separate unit, unrelated to the work of her neighbor, and the total result has been discordant and bizarre. If I were in your place and had the idea of arranging a particular setting, I should cultivate a watchful eye for unharmonious detail. It is the details which, little as one suspects it, determine the character of an affair. This need not be a matter of increased expense. Such attention requires only patience and good taste. And do not, I beg of you, make the mistake of feeling that you must offer only costly articles to the patrons of your charity bazaar. Let the articles be in good condition, useful, ingenious, and well displayed, and I will promise you beforehand every success you could desire.

NEW THOUGHTS IN CHARITY SALES

Finally—I am coming at last to the arrangement of your fête—if you do really want to give a spectacular affair, with costumes and special setting, why confine yourself to the familiar and overworked periods? No one ever thinks of anything but Louis XV or oriental fashions. Why not pass these familiar settings by in favor of Louis XIII or XIV? There would also be abundant material in the reign of Napoleon III and the fashions of 1875. *Mon Dieu!* how many clever and amusing things one could think up, and how I should enjoy working with you for the success of your sale! Together we could accomplish wonders.

Nine times out of ten, those who manage charity sales think of nothing but booths to sell frivolities. But there are the village shops; why not copy them? What would you think of a county fair, a true country market day, where peasant market-women in caps sell vegetables of unexampled excellence and articles of real use, utensils of actual service? I have an idea that such a sale would have not so bad an effect nor an entirely bad result.

You urge, most graciously, that I be present at your sale and, above all, that I should not forget your little Chinese babies. No, the dear little things, I certainly shall not forget them. Sad to tell, however, I must confess that present events have somewhat upset the finances of the kingdom—that is to say, my own—where, even before the war, great disorder reigned; one of these days, in all justice, you really ought to organize a charity sale for love of me. I know your kind heart, my dear Lise, and I have no doubt but you will have compassion on those unfortunate men of fashion who are daily importuned by their tailors, their bootmakers, and other individuals without tact or education.

The whole situation is complicated by the fact that we recently had here a most important and profitable sale, to which, as my charitable disposition dictated, I contributed to the best of my ability. The reception which they gave me at the sale was delightful. Hardly had I entered when I was surrounded by ten engaging demoiselles offering me bouquets, cigarettes, perfumes, and I know not what.

"Mesdemoiselles, how much do I owe you?"

"Oh, Monsieur, whatever you will."

CONSIDER A ZOO SALE

To be brief, at the end of five minutes I could see the bottom of my purse. The height of absurdity was in the two young lions—oh, be reassured, they were hardly more than cubs—which occupied a prominent place and one of which (again owing to my charitable disposition) was carried home under my arm. He gave promise of becoming a superb animal and already filled the house with his roars, yet after but eight days, circumstances which I hesitate to relate forced me to present my gentle pet to the zoological museum.

Now I have it! Why not organize a sale of animals, exclusively? If I were in your place, I should include a few wild ones, preferably young, and I should adopt the costume of an animal tamer, a gown all paillettes and a leather whip. Come, consider it. The idea is worth thinking of.

I kiss your hands.



"Mum"

(as easy to use as to say)

neutralizes all odors of the body

—such as perspiration, even in the hottest weather, and keeps body and clothing pleasantly fresh and sweet. It is a necessity in summer—a great comfort at all seasons to dainty women.

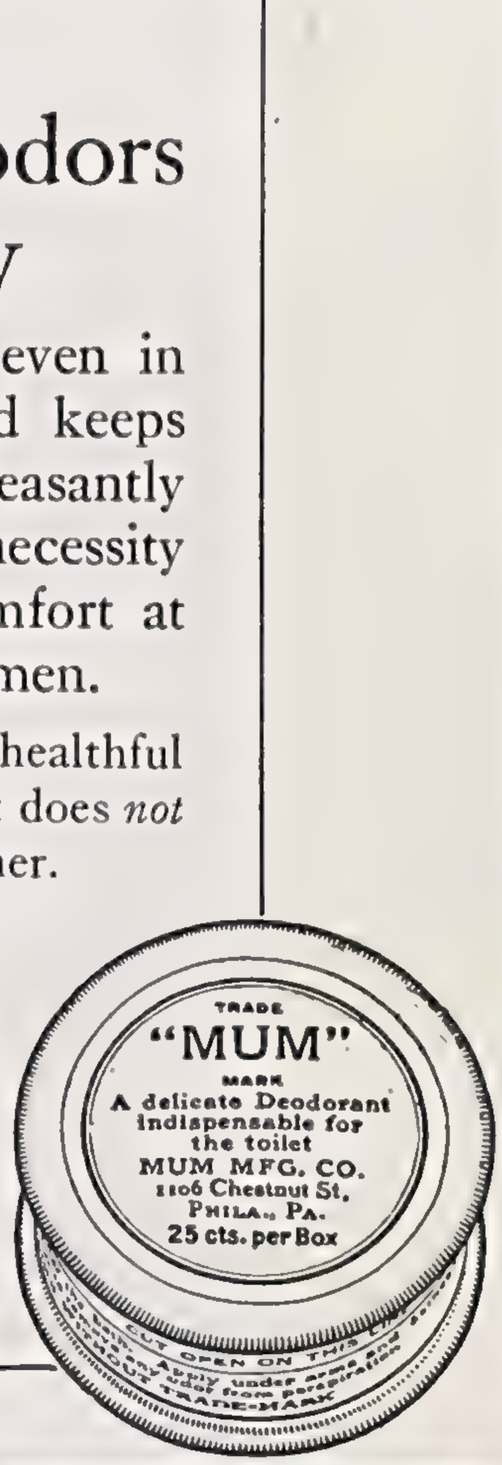
"Mum" does *not* check healthful excretions—isn't injurious; it does *not* smother one odor with another.

"Mum" is a snow-white, disappearing cream and can be applied in a minute. A little lasts a long time.

25c—*at your drug- or department-store.*

"Mum" is a trade mark registered in the U. S. Patent Office.

"Mum" Mfg Company 1106 Chestnut St Philadelphia



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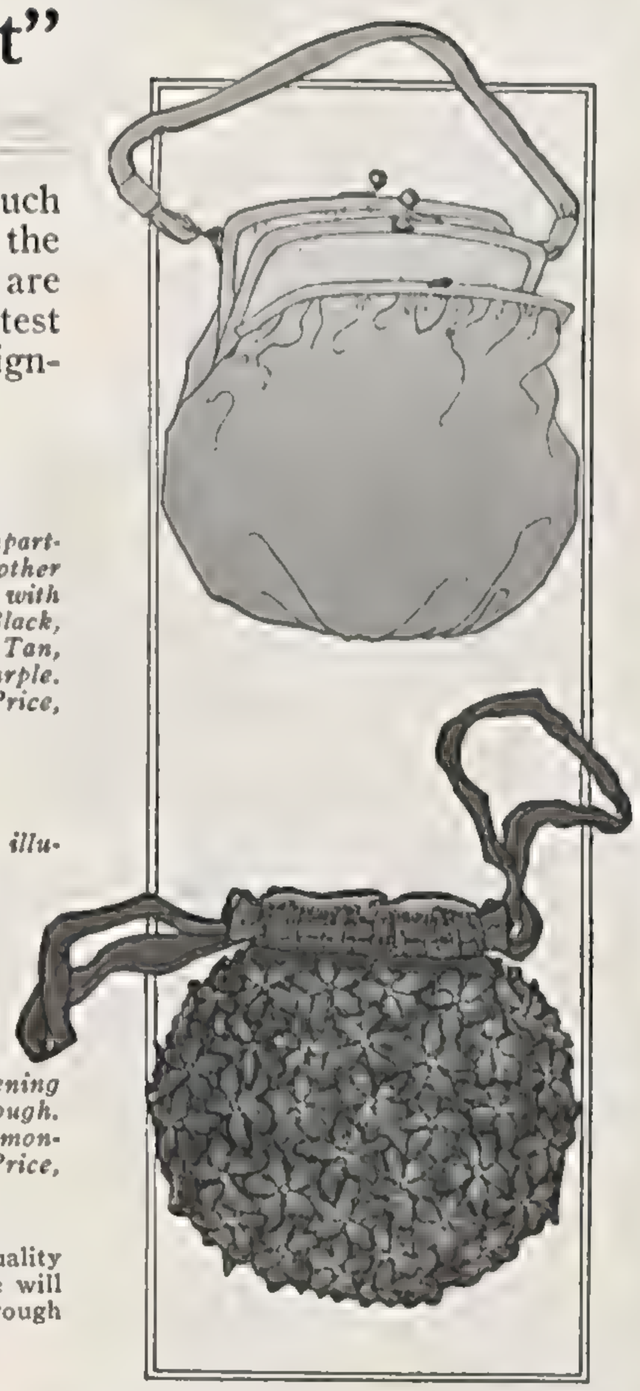
THE coquettish final touch to add piquancy to the Summer costume are these adorable bags, the latest originations of Weber designers.

THE RESERVE

Exclusive triplex frame; two compartments, one a spacious pocket, the other the regulation deep pouch, fitted with mirror. Silk faille in White, Black, Navy, Copenhagen, Rose, Gray, Tan, Beige, Gold, Mustard, Green or Purple. Faille-covered frame; silk lining. Price, but $3.50.

THE BOUQUET

A drop of perfume completes the illusion—it is surely a quaint round bouquet that dangles from your arm! Frenchily frivolous, yet practical withal, this bag has been an instant success in exclusive Fifth Avenue shops. Silk foundation solidly covered with flowers—Violets, Daisies, Pansies or Roses. Hand crocheted about opening with wide fine Ribbon slipping through. Lining of changeable taffeta in harmonizing tints. Purse and mirror. Price, $12.50.



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ELASTIC GIRDLE
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MADE entirely of porous woven surgical elastic web, which "gives" freely to every movement of the body, yet firmly holds the figure. It lends grace with absolute comfort at all times. Our patented methods of construction, and character of material used, make it equally desirable for street, dancing, evening or sport wear, and make unnecessary use of corset laces. In short and long lengths, white and flesh. Retails $2.50 to $7.

The dissatisfaction which inevitably results when you buy imitation and inferior elastic garments may easily be avoided by vigorous insistence on the Genuine "Treo" Elastic Girdle. If local dealer cannot supply you, write for illustrated free booklet.

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DOUGLAS L ELLIMAN & Co
REAL ESTATE AND INSURANCE
414 Madison Avenue
AT 48TH STREET
New York

ARE YOU A "POTATRIOT"?

(*Continued from page 32*)

George Edward Kent, Mrs. W. R. Grace, Mrs. Herbert Harriman, and Mrs. William Laimbeer, who will doubtless be the future Lady Wolseleys of New York State.

This neighborhood group also plans to follow the advice of the Secretary of Agriculture and plant white navy beans, if any can be secured after Josephus Daniels and his blue jackets have been fed. And not only will the annual two million nine hundred thousand bushels of American corn be added to, but those who have never experienced the joys of corn bread as a substitute for the ordinary white loaf, will be urged to commence the experiment, not only growing but grinding their own cereal. A big coöperative canning industry is also scheduled for Hicksville in connection with the Long Island Food Reserve Battalion, of which Mr. Ralph Peters is chairman and to which Mrs. W. K. Vanderbilt has given three tractor ploughs. Mr. Peters happens to be also President of the Long Island Railroad which has offered its experimental farm to the Woman's National Farm and Garden Assocation as a training station similar to that of Lady Wolseley. The land is all there, the instructors are on the spot, the applicants for training are appearing. It is hoped that some moneyed friend of the production campaign will adopt portable houses as his or her pet hobby, since at present there is no accommodation for the workers of the soil.

STATE AND NATION ASSIST

In the meantime, all over the country, the Agricultural Extension Directors are busy, each in his own State and as befits his standing as a highly-trained expert. His county agents, federal as well as state appointees like himself, are the natural sources of information for local organizations wishing to take up gardening as well as for individuals who do not belong to any particular group. The universities are also offering special teachers' courses in agriculture, and the botanical gardens are likewise making the most of their facilities. The Women's Section of the Navy League has its own schools, where plain living and simple dressing are the order of a day which begins early, proceeds smartly, and is brought to "Last Post" with military precision and efficiency.

Most of us who read this article, do so with the consciousness that if we haven't looked as charming as Miss Avery's poster girls who illustrate it, we've at least worked as hard and accomplished as much. But here and there, perhaps, there's one of us who has been too busy to do anything save talk gardening. And now—it's June.

But the key hasn't turned forever on the wrong side of the lock of opportunity. Our American sun is good to us. We may yet ask his forgiveness, claim his assistance, and eventually cook or dry or can the results of his coöperation. This year particularly, when a late cold spring has held back the season, new gardens will be planted well along into the summer, in most localities even as late as July fifteenth. The only thing to avoid in late gardens, Washington experts tell us, is the planting of crops which mature best in cool weather. Lettuce and spinach, for instance, do not like heat. But fortunately those plants which do combat hot weather are the ones which usually produce vegetables which will store well, and the most valuable War gardens will be those which yield storable food.

MAKING UP FOR LOST TIME

The late spring garden will miss only a few things. While it should not contain leaf or head lettuce, it will grow the satisfactory substitute, romaine lettuce, especially with shading. It will not produce good spinach, but the substitute Swiss chard or collards will do well in hot weather. Of the root crops, radishes alone should not be attempted in a late-planted garden. Turnips, which are a short season spring crop, may also be planted in summer for maturing in late fall. Other suitable vegetables for last-moment gardens are: late cabbage and cauliflower, beets, carrots, vegetable oyster, parsley, endive, onions, leeks, potatoes, beans, corn, okra, muskmelons, and all vine crops, tomatoes, eggplant, peppers, and sweet potatoes, the last four requiring transplanting.

Most women who have taken up gardening for the first time this year, commenced it in the spirit of the President's proclamation. They did their duty; they did not expect to enjoy it. But the easy swing of limb permitted by the new clothes, the cocktail of young dawn poured into a green world, the calisthenic effect of rhythmic movement with an end in view, the fresh interest developed when the problems of potato breeding replaced those of pirate bridge——

Wait. Here's how an Englishwoman put it after a year's experience.

"It is a great advantage to any one, but to a woman especially, to get out of a social or professional groove. Often one gains more real change by going to live in a cottage on a farm half a mile from home than by moving from hotel to hotel in what is supposed to be the enjoyment of foreign travel. To own one's garden, similarly, is an old story. To work one's garden is a new and delightful sensation in a sensation-loving age."



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the price of the above model and 22 other smart models from this season's stock. This oxford was $10 and is now $8. Made of Black Russia Calfskin or Cordo-Calf. If you wish any of the 22 other styles **write for our special sale folder V5 at once.**

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The Volunteer Hospital

Handles 200 patients a day in its dispensary; has 40 beds and will soon have 90; its ambulance is assigned by the City of New York to cover the congested district from Chatham Square to the Battery and west to Broadway.

It aims to discharge its patients properly equipped to look for work and fight for their lives fairly.

Send Us Your Discarded Clothes

More than 1000 pieces of clothing have been distributed by the Volunteer Hospital since January 1. They have helped hundreds of unfortunate people to get a grip on life again.

Now there is no more clothing and no more funds.

Will you send us the clothes you no longer need? Garments of every kind for every age; or money contributions to purchase plain serviceable things, will be gratefully received.

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Miss E. Louise Sands — *Treasurer*
Mrs. Francis C. Bishop — *Secretary*
Miss Monica Moore — *Head Worker*

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Verboten!



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The Teuton Butcher

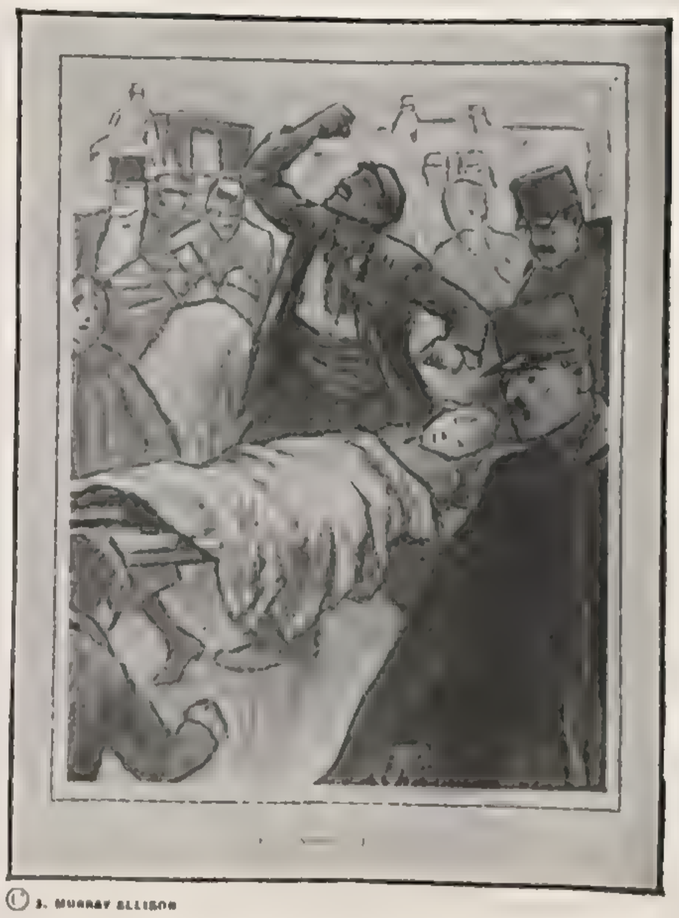
The one great cartoonist produced by the War is Louis Raemaekers, a native of Holland. Prussian military authorities have set a price upon his head. The Kaiser has likened his work to the assault of a million enemies. Throughout the German Empire Raemaekers' cartoons are "Verboten!" They are too bitterly true, too damning in their indictment of Prussian frightfulness.

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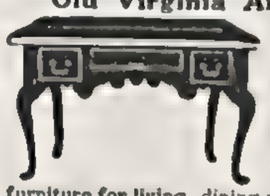
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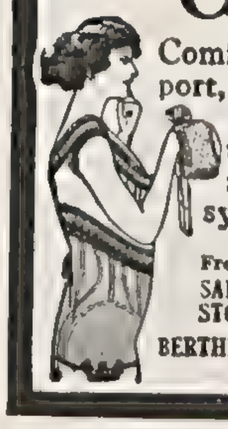
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It is always completely ready to heat and serve for the delight of your family and friends at the porch party, lawn fete, week-end trip or tour, at moderate cost. (Served *cold,* it makes delicious sandwiches.) Keep a supply on hand for summer entertaining. Reasonable in price. Goes far. Can't turn out wrong. Prevents waste.

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CHOCOLATES
BON BONS • FRENCH
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That inspiration which the New Hope painters find in the hills and vales of Pennsylvania produced notable results in this canvas by Daniel Garber, from their recent exhibition at the Arlington Galleries

ART *in* CURRENT EXHIBITIONS

(*Continued from page 64*)

of Olinsky. There was nothing unexpected or especially new in this end-of-the-season exhibition, and there were a number of canvases that were already old friends, but the collection had the value of every collection of sound and able works by a number of the first rank American painters.

Mary Cassatt, who rarely consents to exhibit at the large annual exhibitions in America, has, as a rule, an annual exhibition of her own, such as she recently held at the Durand-Ruel Galleries, and this is worth a long journey to painters and all true amateurs. Miss Cassatt belongs to that small group of women which includes such people as Rosa Bonheur in painting, Chaminade in music, and George Eliot in literature,—the women who have proved conclusively that woman's art is no pale reflection of man's but a distinctive, complete, and many-sided creation of her own.

Though an American by birth, Miss Cassatt is unquestionably more French than American in her art. The strongest influence in her work has come from Manet and from Degas, whose pupil she was, and she has also gained much from a study of the works of that master artist of Spain, Velasquez. The twenty works exhibited at the Durand-Ruel Galleries covered a period of nearly forty years of work; they included several of her delightfully human mother-and-children groups, the well-known "Femme à l'eventail," the "Femme à sa toilette," and a "Femme et enfant," painted in 1913.

SEEN *in the* SHOPS

(*Continued from page 67*)

The waist shown at the upper left on page 67 is of fine white batiste. The soft tie is a continuation of the collar. This tie is edged, like the cuff, with a hand-crocheted stitch, either blue, rose, or white. Two little squares of hand-embroidery in matching thread trim the ends of the tie and cuffs.

The hat worn with this blouse is a wide mushroom hat of Wenchow straw banded with dark blue taffeta and embroidered at the top in an irregular design in green silk floss. Straw flowers in green, rose, and blue, smartly trim one side. This hat may be had in many color combinations.

There is something delightfully cool and refreshing about handkerchief linen. The waist shown at the upper middle on page 67 is striped handkerchief linen and may be had in white, striped in orchid, Copenhagen blue, green, or rose. The finely tucked front is fastened with white pearl buttons and the white linen collar has a daintily ruffled edging.

A waist of decidedly unusual design and considerable charm is the Georgette crêpe model shown in the middle of page 67; this may be had in either flesh or white. The filet lace outlining the V-shaped neck suggests the new collars which have recently come from Paris and stand up from the neck at the shoulders. The front and back of the waist are laid in deep pressed plaits. The sleeves are set in with insertion, and the fulness is gathered into a wide cuff which is trimmed with filet lace.

Illustrated at the top of page 67 at the right is a crêpe de Chine waist. The sash, which is a distinct feature, is rounded at the front, and ties in a small bow at the back. The loosely fitted sleeves are finished at the wrists with bows of black taffeta ribbon and are trimmed with white pearl buttons. The collar is small and round with corded edges, and the seams joining the blouse and the shoulder yoke are also corded. The vestee is of crêpe de Chine. The blouse is made in a great variety of colors, such as white, flesh, peach, tea-rose, and black.

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This Pretty Afternoon Dress No. 69

is made of voile in slip-over effect; buttons on side; in solid colors of Copenhagen, white, flesh and maize trimmed in contrasting shades; an ornamental touch of delicate shirring is partly concealed by the collar.

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In order to do this independent thing, a veil must be attached to the underside of the wide brim

VOGUE POINTS

THERE is really no reason why a veil should always fall from the edge of a hat; so, in one of the new models, sketched above, the veil is attached on the under side of the brim, mid-way between the edge of the brim and the head. The hat is of black crin, and the veil is of sheerest black lace.

FANS are now embroidered with wool. The fan sketched in the middle of this page is of green silk, embroidered in a striking pattern with red, blue, and black wool.

CAPS are growing longer in the back. Not so much as a wisp of back hair shows under this new cap, sketched at the right on this page. It has deep frills which fall to the shoulders, and is made of creamy lace and tulle trimmed with flowers. These caps are very quaint and picturesque.

A PAIR of bracelets, sketched at the bottom of this page, is of silk or beads. The bracelet is worn on the upper arm to support floating "wings" of tulle which form a pleasing addition to any evening gown. These separate decorative "sleeves" may be employed to transform effectively many a sleeveless frock.

JENNY makes a pretty frock of dark blue serge with a cravat of serge knotted below striking revers of red velours de laine.

(*Continued on page 100*)



In Paris even the very young are wearing tinted muslin collars like this on their blue serge frocks



This green silk fan is embroidered in colored wool flowers, the kind grandmamma used to make



This boudoir cap stops at nothing but the wearer's shoulders, and covers everything but the wearer's face



These bracelets of beads hold captive wings of tulle, adding sleeves to the sleeveless frock



THE Greeks, who worshipped Beauty, endowed all their gods and goddesses with wavy hair. If not essential to physical perfection, wavy hair is at least necessary to the fashionable coiffure.

Pierre Transformations

are made of beautiful, naturally wavy hair and never become straight or "stringy." Easily dressed, any style; impossible to detect. If your own hair has been injured by curling, a light, comfortable Pierre Transformation will give it a chance to rest and improve.

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will make the outline of your face, neck and chin graceful—relieve wrinkles, sagging muscles and facial blemishes—make your skin clear and soft, your eyes bright. You can make your hair glossy and abundant—your hands smooth and white—your feet comfortable, through definite directions which take only a few minutes at home each day.

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Wanted—Another Ostermoor

"Somewhere in this happy land," as De Wolf Hopper used to say in his immortal "Casey," there is another Ostermoor.

Not necessarily another mattress. In this case "Ostermoor" stands for a lot of other things, at present unknown, which might be made equally famous by Magazine Advertising.

Once there was no nationally known soap. Now, probably folks buy by brand name more soap than any other household article.

Not so long ago very few housewives thought of using canned soups. Soup could be made so easily at home. Yet the sale of canned soups, advertised extensively in magazines, increased 204% from 1909 to 1914.

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True of canned vegetables and fruits, too, and yet the tendency in housekeeping is surely toward ready-prepared dishes. Can you think of a brand name of tomatoes?

You can't name, right off hand, a brand of canned salmon, can you? Chances are you just ask for "a can of salmon." Also you might eat more salmon if you were sufficiently urged.

One would think that the Life Insurance companies, since their market is so universal, would constantly drive home in Magazine Advertising the protective value of life insurance, and pave the way for their agents. It would speed up the writing of life insurance, make life insurance really popular, and increase the incomes of thousands of agents.

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That means having Collins-System Curtains on your car.

Most of the quality cars in every price-class have them as regular equipment. You can get them on any car you buy, if you insist on them.

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Tell the dealer you want Collins-System Curtains. And look for the license tag—your protection against imitations.

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Cut Glass and Sterling



New, beautiful designs at amazingly low prices. Lemon tray and fork for Russian tea, 75c; Olive dish and pronged spoon, $1.25; Bonbon set, $2.00; Dishes 4½ in. diameter; real cut glass; genuine solid silver. Half doz. iced-tea spoons 7½ in., $8.25; Half doz. lemonade spoons with 7¼ in. hollow handle, $6.75. From dealers or postpaid.

BAKER-MANCHESTER CO.
102 Stewart St. Providence, R.I.



The Dutch peasant cap in tulle or lace may be wreathed with spring blossoms



For this season of simple cotton frocks, is this blue-trimmed white muslin hat

VOGUE POINTS

(*Continued from page 98*)

ORANGE blossoms need no longer vanish with the wedding-day, for when the wedding is over, the bride may wear her orange buds to garland the dainty boudoir cap of tulle or lace at the upper left. If, however, she is superstitious, apple blossoms or peach blossoms may be substituted.

THE white muslin hat sketched at the upper right on this page is edged with a scallop of blue muslin; when worn with a summer dress, it is altogether charming.

A NEW beach bag, made of white cotton and decorated with knitted woolen flowers in green and red, is sketched at the lower right on this page. The lower part of the bag is covered with loosely knitted blue and white striped wool. The white cotton strap is blue-lined, and the bag is clasped with coroso.

A NEW bag of white canvas, sketched at the lower left of this page is embroidered with blue, green, and red wool. The band of embroidery crosses the lower part of the bag, and knotted fringe falls from each side.

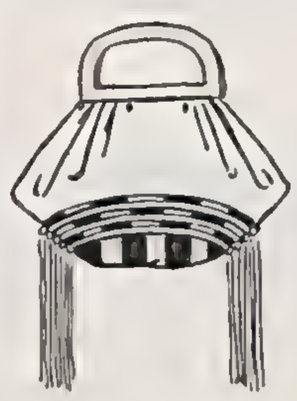
PARASOLS are varied and engaging this season. Very simple but very smart is a red silk parasol with stick and tips of natural wood. It is fitted with a convenient wrist-strap of wood-colored leather lined with red silk. Another parasol is made of green silk surmounted by two frills of plaited red mousseline; the stick is of red lacquer. Sketched in the middle of this page is a green silk and green tulle parasol. Black velvet ribbon is run through the puffs of green tulle and tied in a stiff bow on the side.



A green silk and green tulle parasol of Japanese leanings wears a sash of black velvet ribbon

OF the new sports coats, none is smarter than the yellow and white garment sketched at the bottom of this page in the middle. The collar and pockets are finished with yellow and white fringe, and the accompanying turban is adorned with one yellow and one black woolen pompon.

OF black satin is a new bathing cap, trimmed with a band and bow of yellow and black ribbon. An aigrette of yellow finishes this cap.



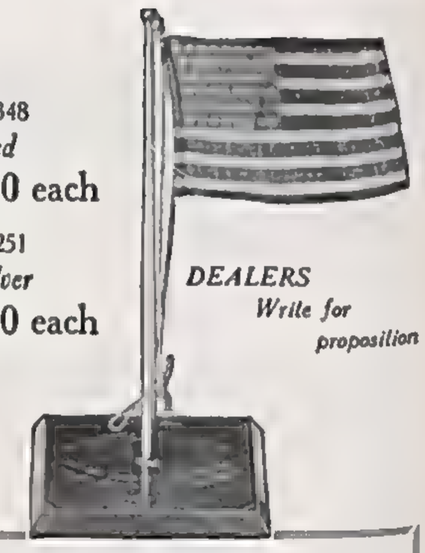
Summer accessories include a white canvas bag banded with embroidery which ends in knotted fringe



A sports costume which makes fetching use of wool and fringe is a study in yellow and black accented by one black pompon



White cotton is enhanced by knitted wool flowers and knitted wool bottom and fringe



No. 7348
Silver Plated
$1.50 each

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$5.50 each

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Write for proposition

Unfurl Old Glory

In bas-relief on the base of this beautiful desk flag PAPER WEIGHT is Stephen Decatur's declaration of loyalty: OUR COUNTRY—*In her intercourse with foreign nations may she always be right; but our country right or wrong.*

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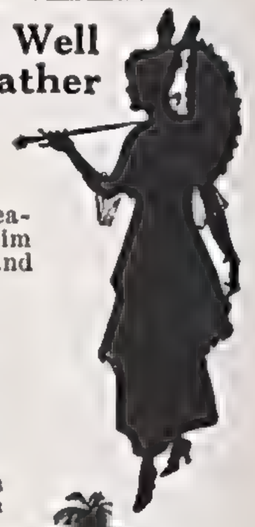
An artistic ornament made by quality silversmiths. Flag of silk, attached by movable halyards to 5 in. staff, imbedded in solid metal base.

Every table in every home, every desk in every office, should display the Stars and Stripes.

Get one from your jeweler, department or stationery store, or we will send direct, postpaid, on receipt of price. Satisfaction or money returned without question.

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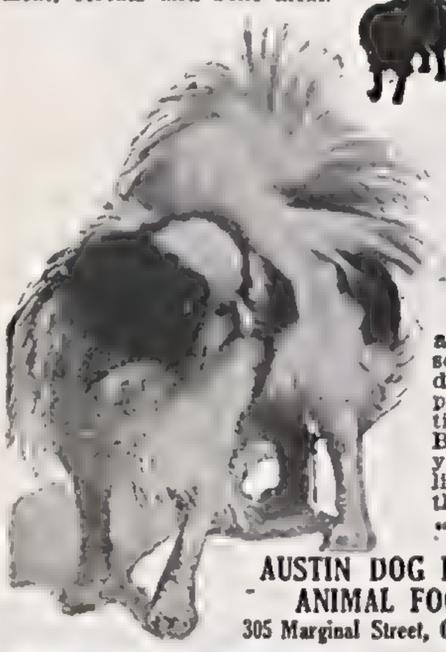
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Tennis frocks	**$1**
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Absolute correctness of line is essential to the smart sports costume—its very simplicity requires it. When you use Vogue Patterns, you have the last word in modishness, and that sureness of line which stamps the smartly-built frock.

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and
Oil Polishes Go
but
LIQUID VENEER
Goes On FOREVER

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Adds Charm to the Hair

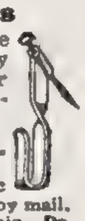


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Country Home Draperies
Fasten the sheer window curtains to the windows with
Moore Push-Pins
Their dainty glass heads and fine needle points make this hard task easy and simple. Useful in many other ways. Story, "Her Home," and samples Free.



Moore Push-Pins, Made in 2 sizes *Glass Heads, Steel Points*
Moore Push-Less Hangers, 4 sizes *The Hanger with the Twist*
10c pkts. In Canada 2 pkts. for 25c

At Stationery, Hardware, Photo, Dept. Stores, or by mail.
MOORE PUSH-PIN CO., Dept. 45, Philadelphia, Pa.



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CUSTOM BUILT CORSET
Stylish Corsets for Stout Women, custom built at moderate prices. Copies made of imported models. Call and see our exquisite sport corsets. A visit incurs no obligation. Walohn or wire bonings.
Brochure of Paris Models on request.
BARCLEY CORSET SHOP
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New York City



Being decorous and decorative at the same time is a feat; this surplice bathing suit accomplishes it with black satin, piped in white or old gold, and fitted with intriguing big pockets. The Seen in the Shops pages will show you other designs; and Vogue will buy any of them for your very own. This one is $12.75.

Ask
VOGUE
to Buy
for You

THAT EXTRA BATHING SUIT

The Three Types of the Season

Models of the three favored types of the bathing-suit worn by smart women this season are shown in this issue of Vogue. The brief, sleeveless swimming suit of jersey; the slim suit modelled on the lines of the chemise frock; the surplice suit equally becoming to slender and sturdy figures—well-made, good-value models with a touch of imagination in their trimming have been chosen for this issue.

Hot Weather Frocks

When days are warm and suits a burden, every woman needs thin frocks suitable for either country or town wear—something to travel in, to motor in, to wear on a shopping trip. Vogue shows two charming Georgette affairs in both light and dark colors; a trim, serviceable taffeta frock; and a good value or two in tub dresses.

Blouses Crisp and Blouses Clingy

Crisp dimities for the efficient, well-set-up woman who is always doing something; soft morning blouses for the girl whose mission in life is to look adorable; a crepe de chine blouse copied from an unusual French design; a Georgette wisp of transparency—all smart and charming in their own way.

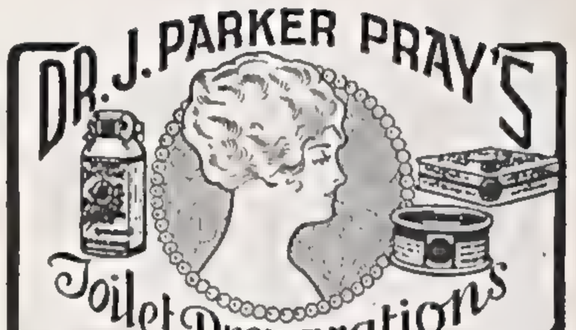
There is No Service Charge Whatever

Vogue's Shopping Service is maintained for the convenience of Vogue's out of town readers. Thousands of women use it as a matter of course. There is no service charge, no delay, no obligation of any kind. Just tell us on what pages of what issue the things you want appear; state your size and preferences in color; inclose a cheque—and that's all. Address:

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19 West 44th Street **New York City**

DR. J. PARKER PRAY'S



Toilet Preparations

ROSALINE
Cannot be detected, gives the face and nails a delicate rose tint that is truly beautiful. ROSALINE is not affected by perspiration or displaced by bathing. Jars, 25 cents.

DIAMOND NAIL ENAMEL
In powder or cake form. Free from grit, producing an immediate and lasting polish. Its delicate rose tint will not discolor the skin or cuticular fold of the nails. Diamond shape box, 25 cents.

ONGOLINE
Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles 50 cents.

LUSTROLA
A new finger nail paste. Gives a brilliant and unequalled polish. Lustre is not affected by water. Easy and economical to use. Jars, 50 cents.

ROSE ROUGE and FACE POWDER
In compressed cakes, convenient to carry in handbag, made in several tints to suit the complexion. Rouge, 35c a box; Powder, 25c a box, with mirror and puff.

GLORA LILY LOTION
An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

Sold by Dealers everywhere, or sent direct on receipt of price and 10c. extra for postage. Send stamp for illustrated catalogue of prices.

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N. D. COSTELLO, Manager.

Promoting National Efficiency

No longer is it a question—are we a nation?

America has answered the President's war message with a flood of enthusiasm. Congress has answered his appeal for money and men with a unanimous vote on the "Liberty" bond issue and a vote almost unanimous on the National Military Service Law. Business and professional men, labor leaders, and technical experts have answered with offers of their time and energy.

We are a nation—*now*, unified by a common danger, a common purpose.

Why are we not always a nation?

Why are we not as much concerned in the defeat of governmental inefficiency and corruption in time of peace as we are now concerned in the defeat of the submarine?

Collier's "Comment on Congress" page was founded some years ago on the conviction that our national Government should be the active interest of every citizen if America is to realize her democratic ideals.

Collier's "Comment on Congress," fighting for this idea, has become a national institution. Thousands have learned to look to it for the real facts regarding affairs at Washington.

What is the nature of this or that legislation? Who voted for or against this or that measure? It is a Congressman's vote on several measures that really gauges him. Who is responsible for "pork"? Congressmen or the folks back home? Why have all programs for a general governmental economy started brightly and faded away sadly?

For years "Comment on Congress" has been answering such questions.

Sending free—to all who ask—copies of speeches and bills; roll calls; names of committee men who are stalling important measures, this department of Collier's has spread the tools for individual action far and wide.

Constantly this department urges its readers to bring their influence to bear on their representatives, so that our national legislation shall reflect our best ideals.

Collier's feels—from the inquiries which pour into its Washington office and from the testimony of readers and the press—that it has been aiding in the formation of a body of citizens, keenly concerned in the national Government, who have made themselves felt in every community at this crisis.

And Collier's, striving with all its power to stimulate national efficiency, will not cease to probe into those defects in our government machinery that hinder us from fully playing our part in the grim struggle oversea.

This is another way in which Collier's is earning the right to its title "The National Weekly."

This advertisement is the third of a series on the relation of Collier's to the nation

Collier's

THE NATIONAL WEEKLY



Swinging! Thrill to a sweep through space—in a smooth Twin-six

Forward—in a swift, unending glide—a long exhilarating swing.

That fine experience comes nearest matching the sensation of the Twin-six drive.

Smooth and mighty power—power economically and efficiently used—coupled with Packard grace, elegance, comfort.

It is Diana's charm—and the strength of Hercules—to serve you.

And a gasoline economy that puts the Twin-six in a class alone.

There are twenty and more body styles to choose from—among them enclosed carriages nimble as any touring car.

Are you going to swing through this summer in a Twin-six?

Ask the man who owns one

Packard Motor Car Company, Detroit

Packard TWIN-6

CAREY PRINTING COMPANY, INC.



INIMITABLE

Born of no single crop of fragrant Turkish leaf, the product of no single field, but rather the rich blending of crops of many seasons from varied sunny slopes in distant Turkey, its elusive fragrance remains constant; inimitable. The rich blend forever is the same.

Here is a vintage which tells the guest his host affords the best. Slowly the courses pass, the wine is poured, and at the end the bright red box with monogram of gold—PALL MALL

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—at good places you need not mention the name. Just ask for the best cigarette

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